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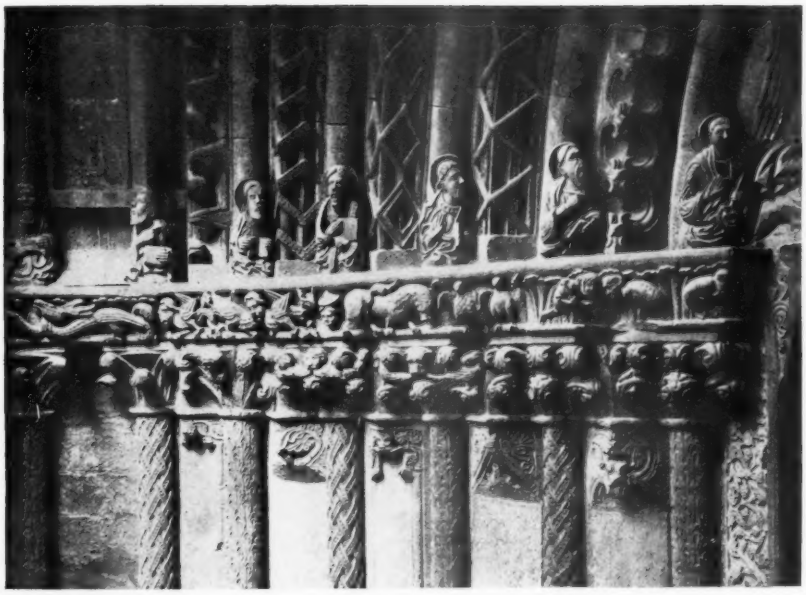


DETAIL OF THE GREAT PORTAL OF ST. STEPHEN'S CATHEDRAL, VIENNA

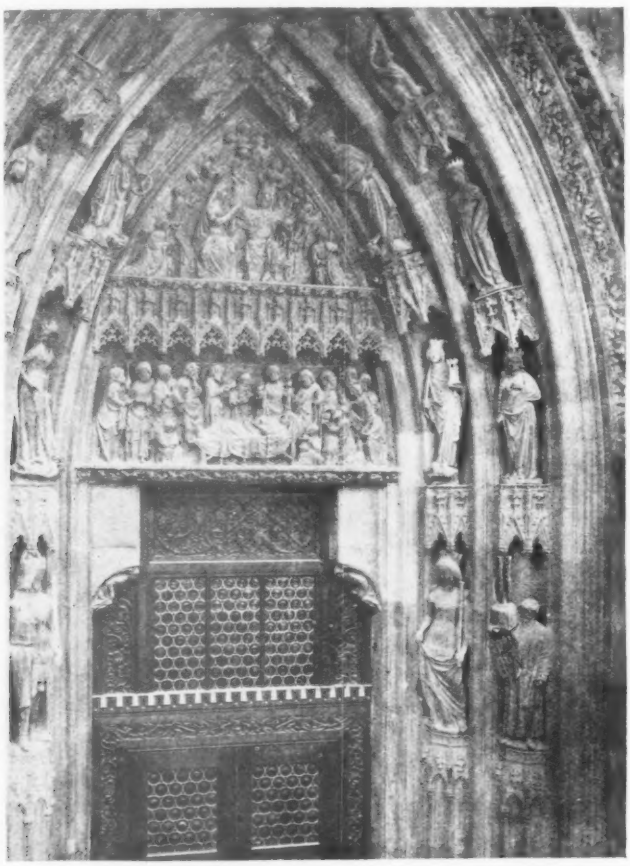
The Sculpture in St. Stephen's Cathedral, Vienna

BY HANS TIETZE

IN the Middle Ages St. Stephen's Cathedral, Vienna, was renowned as one of the main centres of Gothic architecture in Germany. Its influence stretched beyond Austria to Hungary and the Danubian principalities. The Gothic buildings there, in so far as they have been preserved, show many recognisable associations with St. Stephen's Cathedral. The far-reaching Eastern influence of the Cathedral is explained by the geographical and political position of Vienna. Situated at the extreme border of West European civilisation, it could not but be the natural mediator between the countries of the East and of the West. Its position, far from the centres of great international movements, and near to the world of the Orient, was subjected to quite a different mentality; this determined both the general mental character of Vienna and its artistic character, not only during the Middle Ages, but, one might add, up to the present time.

This peculiar quality in Viennese art is found in the oldest example of monumental sculpture in Vienna, the so-called "Great Portal" (Riesenthor) of St. Stephen's, which (with the whole of the front of the late Romanesque church) was incorporated in the stupendous façade of the Gothic Cathedral in the fifteenth century. The tendency to protect what already exists and leave it undisturbed in a new creation is also one of the characteristic qualities of Viennese art. The "Great Portal" does not belong to the oldest church on this site, but to a building which was built in the second half of the thirteenth century, owing to the growth of the town under the last Princes of the House of Babenberg. It was erected about 1260 in the Romanesque style, which at that time had made way for the young, victorious Gothic in Western Europe. But here, further East, modern currents were still unknown, and forms were permitted which elsewhere had long been superseded. A kind of Colonial style which had come from the North of Italy characterises the porch; and Norman elements communicated to Vienna by the Ratisbon so-called Scotch monks, who settled there in the twelfth century, also appear in the design. The "Great Portal" is funnel-shaped, widening towards the outside, the walls of which are supported by columns decorated with foliage. Over the richly

corniced capitals runs an architrave with figures in relief. Half-length figures of the Apostles are placed before the recesses. In the tympanum over the door Christ is enthroned as the Saviour of the World in the mandorla, supported by draped angels with spreading wings. All these motifs are well known from the



"BISHOP'S PORCH" OF ST. STEPHEN'S CATHEDRAL, VIENNA

portals of other churches. The Tympana of Charlieu, still more that of St. Julien se Tonzy (Saône et Loire ; see Porter, *Romanesque Sculpture*, Illus. 108, 111), seem to be the immediate patterns of the Vienna "Majestas Domini," which, however, is a hundred years later.

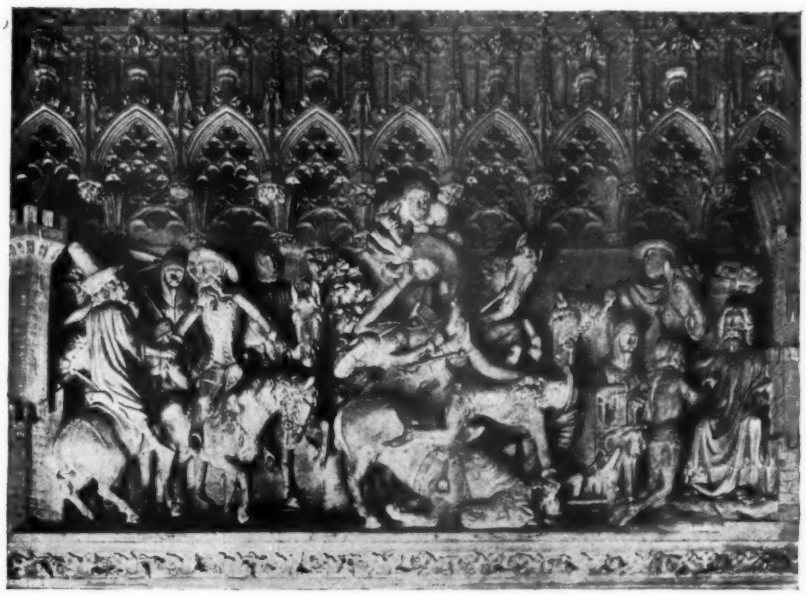
A few decades after the "Great Portal" was completed, Gothic architecture forced its triumphant way into this Eastern boundary land, that in the meanwhile had undergone also a great political change. In 1282 Rudolph of Habsburg had handed this country over to his eldest son, Albrecht, thereby laying the foundation of a powerful dynasty, which from that time—until 1918—ruled a large empire. It was natural that the capital town should feel keenly the fresh impulse proceeding from the new princely house, and that building activity should gain thereby. Within the next generation, St. Stephen's Church, to which had just been given a new form, was again enlarged. A choir was added to the Romanesque nave, and Gothic forms were now adopted. This building period lasted from about 1306 to 1340, and was named the Albertic, after the then reigning Duke Albrecht II. These sculptures of the choir, the greater part of which was done in 1330, show great similarity to the Regensburg

school. The Saints Christopher, Laurence, Katharine, Stephen and John on the pillars are still in their original places in the centre choir ; a Madonna as a protectress, a Madonna and Child, an Angel of the Annunciation, and a St. Anna are all of the same style. They are powerful figures with compact proportions and angular heads on broad shoulders, heavy draperies hanging in many folds. They are the result of the new feeling of which Giotto was the greatest pioneer and which in the thirteenth century supplanted the former European ideal of elegant knights, priests and graceful women.

In the second half of the fourteenth century Duke Rudolph IV. continued the work begun by his father Albrecht, and added a richer and more magnificent nave.

The two side portals of the cathedral, the " Bishop's" and the " Singer's Porch," belong to the earliest parts of this new period of building. The Bishop's Porch was intended for the women's entrance, the Singer's for the men's. In the tympanum over the door of the latter there are reliefs in two zones with scenes from the life of St. Paul. In the double chamfer of the bordering are statues of Duke Rudolph and his wife Katharine ; above these figures are statues of male saints. On the Bishop's Porch the relief in the door shield shows the Death and Coronation of the Blessed Virgin, and the bordering above the statues of Duke Albrecht III., Rudolph's brother and successor, with female saints. Both portals are cast on a common plan, but they are not uniformly carried out. The style of the Bishop's is older, its art reminds us that the building construction of the Cathedral is closely allied with Prague. About this time Emperor Charles IV., the father-in-law of Duke Rudolph, encouraged a magnificent activity in building. Peter Parler built St. Veit's Cathedral in Prague. The statue of St. Wenceslas in Prague Cathedral, begun in 1373, shows the closest relationship to the figure of Duke Albrecht in the Vienna Portal, and similar conformity may be noticed here and there with the other sculptures.

This style came to Prague from Gmund, in Swabia, where the immediate predecessor of one of the Viennese tympana is to be found. At Gmund in the South Portal the Death of Mary is shown in the lower section ; the Coronation of the Virgin is represented in the triangular space above. The style of the Vienna representation is coarser : the figures and heads are heavier, but the draperies are more delicately modelled.



SCENES FROM THE LIFE OF ST. PAUL
DETAILS OF THE " SINGER'S PORCH," ST. STEPHEN'S CATHEDRAL, VIENNA

At the end of the fourteenth and beginning of the fifteenth century, Viennese sculpture came under the influence of Bohemian art. An example of this is to be found in the reliefs of the Singer's Porch. Here the chief scenes are taken from the life of the Apostle Paul; his fall, conversion, baptism and death are told with spiritual inspiration and dramatic emotion. In place of heavy short figures, slender, delicate, almost fragile shapes appear with affected positions and expressive gestures.

The last quarter of the fourteenth century may be regarded not only as the most obscure, but perhaps also as the most important period in the history of the sculpture of St. Stephen's. According to the latest hypothesis, the artistic activity which appeared under Duke Rudolph IV. gave origin to a "Ducal Workshop." The attribution of many works to this school is, however, hypothetical, and the Ducal statues from the West Front of St. Stephen's, now in the City of Vienna Museum, are of somewhat different form. They are high, thin figures, the limbs too long, and with boldly conceived draperies. The large simple forms, through centuries of exposure, have been reduced to mere shadows of their former selves.

They form the transition to the fifteenth century, which, for Vienna, was to be a period of severe political disturbance and prolonged social troubles. During this time the completion of the building and decoration of the Cathedral was continued with the greatest energy; but the increased quantity corresponds to a falling off in quality. In contrast to the average examples from the other Alpine countries, the delight in decoration and the rich joyous phantasy are absent; it is a commoner—more citizen-like—art with impersonal features, expressed by the massive stone figures on the exterior and by the many wooden statues which are placed in the interior. Here and there single works rise to a higher rank. A Madonna as a protectress, the beautiful old motif in which clerical and worldly representatives take their position under the cloak of the Mother of God, full of tender maternal love. Or there may be a St. Sebastian—beside the organ screen—the sharply defined silhouette of which contains a tender charm. These are prominent examples of the work of a school which persisted till the close of the fifteenth century.

All these contrasts form the bases from which other remarkable works arise, but represent only one side of Viennese art. For other figures an influx of elements of the most varied origin is characteristic.

Sometimes the pattern came from abroad, another time it was the foreign artists themselves who travelled to Vienna, to work there and found schools. In 1467 the Emperor Frederick brought Master Niklaus Leyen from Strasbourg to Vienna, with a commission to prepare his tomb. Several years later, on All Saints' Day, 1513, and therefore long after the death of the Emperor (1490) and of the artist (1487), it was ceremoniously unveiled. It is a high tomb of red marble and considerable dimensions; around the sarcophagus runs a balustrade interspaced by semi-circular arches, the corner and separation pillars of which have figures of the saints in elegant niches. The tomb rests on a socle. On the terminal plinth of this, phantastic animals disport themselves. The walls are deepened, the reliefs representing the religious foundations established by the Emperor's generosity.

On the ground floor there is a monument, on the edge of which space has been found for mourning deacons, like their predecessors, the "Pleureurs" in French and Burgundian High Gothic monuments. They are occupied with censers, missals and musical instruments, with prayer and song. At the top is a high plinth, in the deep side chamfers of which the Austrian coat-of-arms is inserted, the upper surface being filled with the reclining figure of the Emperor in full coronation garb. This is a beautiful figure, combining representative dignity with individual vitality and appropriately surrounded by a border decoration of arms and heraldic animals. Decades were devoted to executing this work, in which every surface and border is covered with delicate filigree-like accessories. Many hands must have been actively employed, although it has not yet been possible to attribute the portions of the work to the different collaborators. Master Niklaus Leyen probably designed the whole and was most likely responsible for the real tomb plinth and the principal decorative piece. All the rest seems to have been done in the workshop, the director of which in later years was Master Michael Tichter.

Another artist's name is associated with the Cathedral pulpit, but this is probably incorrect. Anthony Pilgrim, the architect of the Cathedral, is not likely to have made it, as local tradition believes. The figures have posts connected with each other by luxuriant late Gothic tracery, and out of one shaft rises, chalice-like, the rich pierced lower end of the pulpit parapet. In this are inserted four hexagonal parapet portraits of the Latin Fathers of the Church. Above them there is thick tracery interlaced so as to form a thorny baldachin. The wooden sounding board above is made out of a heptagon and has a polychromatic relief on each side, representing the seven works of compassion. The Fathers of the Church, the most interesting details of the pulpit, are characteristic heads, not so much in the sense of deep spiritual individualism as of picturesque types full of expression. They are certainly not portraits of special persons, but are ideal representatives of the Catholic priesthood on the wave of the Reformation. One statue of great personal value is that of the artist, who leans out of his window under the pulpit,

Statue of a Duchess from St. Stephen's Cathedral
now in the City of Vienna Museum

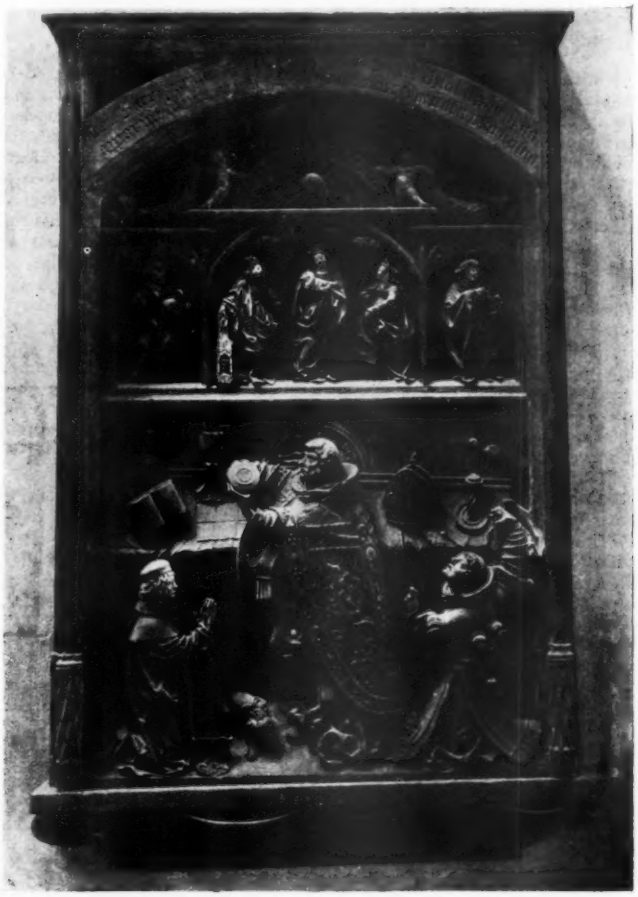
The Holy Virgin as Protectress
Statue in St. Stephen's Cathedral, Vienna

St. Stephen, Stone Figure on the Exterior of St. Stephen's Cathedral, Vienna

The Bishop-Saint, detail from the Pulpit of St. Stephen's Cathedral, Vienna

a figure of remarkable and penetrating realism, which had several close companions in Vienna itself.

The decades about 1500 show increased artistic activity. Like the Viennese plastic work, which two full of this effervescence, which is shown in the work on numerous tombstones, in which degenerate Gothic and incompletely understood Renaissance intermingle. The most pleasing work of this kind is the monument



Monument to John Keckmann in St. Stephen's Cathedral, Vienna

and a half centuries previously grasped the Romanesque forms completely only when they had faded farther West, so Gothic only flourished here when it had been abandoned elsewhere.

The whole epoch of the Emperor Maximilian was still to John Keckmann. The abundance of rich tracery on the altar wall behind the Table and in the draperies, together with the memorial figure of the founder and his little dog, are of great interest in this beautiful work, which breathes the spirit of a transition period.

The Architect in History: his Training, Status and Work

Part II

BY MARTIN S. BRIGGS [*F.*]

(*Continued from page* 584)

V. THE RENAISSANCE IN ITALY.

In the periods dealt with hitherto, it has been found difficult to reconstruct the story of the architect owing to the scarcity of documentary records. With the dawn of the Renaissance there is a sudden and complete change, the amount of material available being almost embarrassing. The rift between the architect and the scribe vanishes, for the revival of learning not only brought about a brotherhood of all the arts and sciences (including literature), but it often made the architect something of a scholar. No longer was the chronicler a monk. If not always an architect himself, he was keenly in sympathy with architecture, and he was interested in everything that made for the advancement of learning and for the glory of his country and his *comuna*. In Italy the Renaissance of architecture provides such a galaxy of talent that, even for this short study, it becomes necessary to divide it into two sections. The simplest point of division occurs at Vasari's death; the early period including the architects from Brunelleschi to Michelangelo, and the later stage (commencing with Palladio, Alessi and Vignola) concluding in the eighteenth century. Not only is this a reasonable line of demarcation on the ground of architectural style, but it is suggested by the importance of Vasari's history,[111] which covers the ground up to 1550 or so in a way which has never been equalled, before or since, up to recent times.

We are indebted to Giorgio Vasari for personal or authentic reminiscences of every great figure from about 1400 to 1550. The lengthy studies of architects included in his *Lives of the Artists* contain descriptions of their work and anecdotes of their lives, but often relate incidents which are immaterial while omitting information which would be valuable. Thus it is interesting rather than vital to know that, in extreme old age, Jacopo Sansovino could "eat three cucumbers and a lemon at one time";[112] or to ponder for twelve pages on the absurd menus concocted for Rustici's eccentric dinner-club;[113] or even to be told that "the society of ladies was acceptable" to another famous practitioner.[114] For, as will appear later in this chapter, Vasari still leaves us in the dark on many aspects of the architect's education, status and work. In his own autobiography he tells us[115] how his famous book was brought into being. It was his habit, after his day's work was done, to go to supper at Cardinal Farnese's house in Rome, where were gathered many *literati* and men of distinction. On one occasion an eminent guest, a Cardinal, spoke of the need that there was for some authoritative biography of the leading artists to be written. Cardinal Farnese then asked Vasari what he thought of this suggestion. The ever-cautious Giorgio expressed his approval, provided that the writer could "be assisted by some one belonging to our calling" (an opinion which would be shared by every architect who has read modern books on architecture written by literary laymen). Vasari was then asked if he would undertake the collection of facts and material himself. He agreed to do so the more readily as (by a curious chance) he had begun this very work as far back as his youth. On taking his material, a year or so later, to the Cardinal who had first suggested the book, he was then asked to undertake the whole thing himself, as he subsequently did with such success that it has become a classic. He seems to have commenced the work about 1546, first intending to publish it anonymously, but it appeared under his own name in 1550, and he lived to revise it for a second edition before he died in 1574. Vasari is prolix and conceited at times, but his work, like Boswell's, is something more than a mere record of the doings and sayings of men greater than himself.

In this essay it is only possible to generalise as to the life of the average Italian architect. Of some 32 men mentioned by Vasari who practised architecture, either singly or with one or more other arts, we find that 11 were architects pure and simple; 11 are described as "sculptor and architect"; 6 practised architecture and painting; 3 were versed in all three arts; and one is styled "architect and engineer." The prevailing and striking characteristic of this wonderful age was versatility, as will be shown later.

The education of the young architect depended very much upon the circumstances of his birth, upon his parents' ideas for his vocation, and as to whether he began his career primarily as an architect or not. In the 17 cases of which particulars are given by Vasari, we find that three architects (Raphael, Falconetto and Da Carpi), were the sons of painters; three (Alberti, Rustici, and Jacopo Sansovino) "of noble birth"; two (Bramante and Michelangelo) "noble but poor"; four (Giuliano Sangallo, Antonio Sangallo the Elder, Bartolommeo Genga, and San Micheli) were sons of architects; Andrea Sansovino was the son of a farm-labourer, Giuliano da Majano of a mason, Lorenzetto of a bell-founder, Aristotile Sangallo of a cooper, Tribolo of "a poor carpenter"; and Peruzzi, though his parents are stated by Vasari to have been of noble birth if poor, is now believed to have been the son of a weaver.[116] These miscellaneous fathers appear to have had all the perplexities and prejudices of a modern parent as to the destiny of their sons. Thus we find Michelangelo's father actually beating him because he wished to be an architect, thinking

[111] G. Vasari, *Le Vite de' più eccellenti Pittori, Scultori, ed Architetti* (Firenze, 1550). The references in this essay are to the English edition in Bohn's Library (London, 1907.)

[112] Vasari, *op. cit.*, V, p. 426.

[113] *Ibid.*, V, 425.

[114] *Ibid.* 72-83.

[115] *Ibid.*, V, 531-3.

[116] *Ibid.*, II, 158; F. W. Bedford, *Baldassare Peruzzi*, R.I.B.A. JOURNAL, Vol. IX. (1902).

the profession unworthy of his family.[117] Brunelleschi and Giuliano da Majano were intended for the law, Primaticcio and Jacopo Sansovino for business, Girolamo Genga for weaving, and Andrea Sansovino began life as a farm-boy. Antonio Sangallo the Younger and Tribolo were apprenticed to carpenters; Giuliano Sangallo and Antonio Sangallo the Elder to woodcarvers; Bramante, Raphael, da Carpi, Vasari, and Aristotile Sangallo to painters; and there are only two, Bartolommeo Genga and San Micheli (both architects' sons) of

FIG. 8.—PORTRAIT OF BRAMANTE, FROM AN OLD PRINT

whom we know without a doubt that they were intended for architecture from the beginning. It therefore follows that it is hard to generalise as to the system of architectural training then in vogue. It appears that some of the more fortunate youths had a measure of general education: thus Bramante, though intended to be a painter, "studied arithmetic zealously";[118] Niccolò was nicknamed *Il Tribolo* ("thistle" or "tormentor") because at school he proved "a very devil" and made no progress;[119] and Bartolommeo Genga, an architect's son, pursued general studies till he began his professional training under his father at 18.[120] Those who were destined for the legal profession or for commerce seem to have been sent to school: thus, Michelangelo "on attaining the proper age" was sent to "the school of grammar kept by Messer Francesco of Urbino,"[121] and others, like Alberti and Fra Giocondo, who turned to architecture from academic surroundings, evidently had a lengthy and extensive general education.

In none of Vasari's biographies of architects is there any mention of a school where architecture was taught, but most youths are stated to have been apprenticed or articled to an architect in practice. This was also the custom for painters and sculptors, and the form of articles drawn up between Michelangelo's father and the painter Domenico Ghirlandajo, when Michelangelo was apprenticed at the age of thirteen, is presumably typical:

"I record this 1st of April (1488) how that I, Lodovico di Lionardo di Buonarrota, bind my son Michelangelo to Domenico and Davit di Tommaso di Currado for the next three ensuing years, under these conditions and contracts: to wit that the said Michelangelo shall stay with the above-named masters during this time, to learn the art of painting, and to practise the same, and to be at the order of the above-named; and they, for their part, shall give him in the course of these three years 24 florins; to wit, 6 florins in the 1st year, 8 in the 2nd, 10 in the 3rd, making in all the sum of 96 pounds."

But Michelangelo's father was a man in a good position, and though doubtless the architects' sons mentioned above were well trained by their fathers, other youths who were less fortunately placed had to pick up their knowledge as best they could, until their talents by good luck came to the notice of one of those noble patrons of the arts who could do so much for the career of a poor lad. Whatever their original intentions, these youths eventually entered architecture as a rule because they showed a taste for drawing. Other studies which they pursued appear to have been geometry, perspective, mathematics, and mechanics.

But most remarkable of all is the amazing zeal and energy with which they prosecuted their study of the antique. Almost every famous architect whose life is described in detail by Vasari, even the poorest of them, somehow contrived to spend long periods, often many years, in measuring and drawing the antiquities of Rome, and even in making "restorations" of the ruins. Brunelleschi went there with Donatello at about 25 years of age, sold a farm to provide funds, and when these were exhausted took up gem-setting in Rome to maintain himself while measuring.[122] Overwork in the bad climate of the Campagna put an end to his studies (this being a frequent incident in Vasari's lives). Bramante was not able to get to Rome till he was over fifty, when he had saved enough to settle there for the sole purpose of study.[123] Fortunately he also picked up a large practice there. Raphael's paintings display his wide knowledge of Roman architecture. Cronaca obtained his name ("chronicler") from his constant talk in Florence about Roman antiquities.[124] Falconetto spent twelve years studying the ruins of Rome, financing himself by working for other painters two or

[117] A. Condivi, *Vita di Michelangelo*, I, 5 (Roma, 1553).
[118] Vasari, II, 427. [119] *Ibid.*, IV, 173. [120] *Ibid.*, IV, 409.
[121] *Ibid.*, V, 229. [122] *Ibid.*, I, 422-4.
[123] *Ibid.*, II, 430. [124] *Ibid.*, II, 80.

three days a week ;[125] he also travelled to Pola to study the Roman buildings there. San Micheli, an architect's son, was sent to Rome in his sixteenth year, and his studies there were so much appreciated that they obtained for him an appointment in charge of the cathedral at Orvieto, " with a most honourable stipend."[126] Other names might be added to this list. A quotation from Vasari shows how hard students worked in his day in Rome[127] :—

" And to the end that each of us might have drawings of every work, we did not copy the same thing on the same day, but different ones, and when night came we copied each other's drawings for the purpose of saving time, and also to advance our studies ; nor did we ever breakfast in the morning, except on what we ate while standing, and that very frugally."

Rome was the Mecca of the ambitious student, as of the practising architect, and every youth aspired to become assistant to an architect in Rome.

But every famous architect did not limit his activities to architecture. We are constantly impressed by his versatility. Leonardo da Vinci is sometimes regarded as the Admirable Crichton of the Italian Renaissance. He was " painter, poet, sculptor, architect, mechanist, mathematician, philosopher, and explorer. He also studied botany and anatomy, was an admirable performer on the lyre, and the first scientific writer on his special art of painting."[128] Yet his surviving work is not to be compared with that of Michelangelo or Peruzzi, and as an architect he did little. Most of the great artists of the Renaissance were many-sided men, with the intense intellectual curiosity and love of learning for its own sake that distinguished their period and country. Many of them dabbled in music and poetry, several of them wrote books (though not so freely as in the next period), and most of them combined the artistic and the practical to an extent noteworthy for us to-day. There was no hard line between " science " and " art " : mathematics, mechanics, and geometry were an essential part of the architect's equipment, and even in his researches into antiquity he was as much concerned with the composition of Roman stucco and the bonding of Roman masonry as with the proportions of cornices and the details of mouldings. He passed with apparent ease from one craft to another, and his ability to do so can only be explained by inexplicable genius. Occasionally one finds an ambitious man with a fixed object in mind : thus the versatile Brunelleschi is said to have decided quite early in life to revive Roman architecture and to complete the unfinished Duomo at Florence. Rapidly running through painting, mechanics, goldsmith's work, gem-setting, architecture, carving, classical studies, inlaying, geometry, the Scriptures, and Dante, he attained both his objects at the last.

Even more startling is the career of Fra Giocondo, a learned friar who, in the course of a long life, almost boxed the intellectual compass. Having excelled in philosophy, theology, and Greek, he made a model for a bridge while still acting as a pedagogue, became proficient in perspective, studied the Roman ruins and wrote a book on them, edited Cæsar and Vitruvius, discovered and edited Pliny's letters, built two bridges at Paris, carried out other architectural work in France, took a hand in the erection of St. Peter's, designed a whole system of drainage for the Venetian lagoons, and finally evolved a town-planning scheme for the Rialto district of Venice. Knowing that he also practised agriculture and gardening, one can only accept with gasping admiration the (unusually) apt definition of one of Vasari's translators, that he was " a man of universal attainment."[129]

The status of the architect in this period depended solely on his ability. His social position in Italy could be what he made it, and there was no limit to the heights he might attain. Architects held high positions as magistrates and councillors ; they were held in honour by Popes, cardinals, and the great princes of the Medici house. Raphael, we are told, lived " the life of a prince, not that of a painter " ;[130] on the other hand, Antonio Sangallo was afflicted with a wife (married in haste against the wishes of his family) who " lived rather in the manner of a most splendid lady than of an architect's wife," and made extravagant demands upon his otherwise ample income.[131] About 1423 we come across the mention of a woman-architect, probably an amateur, " of the Gaddi family, who ventured to place her knowledge in competition with that of Filippo " (Brunelleschi).[132]

An important part of an architect's duties in Italy at that date was military engineering, and it is hard to realise that the same man might be designing fortifications one day and painting Madonnas or carving crucifixes on the morrow. Brunelleschi, Michelozzi, Bramante, the Sangalli, Peruzzi, the Genghi, Michelangelo, and, especially, San Micheli, all carried out such work. They also designed and supervised the erection of triumphal arches, theatrical scenery, and similar pasteboard architecture ; and there is one intensely amusing story in the life of Tribolo the troublesome, relating how a great " set-piece " of fireworks, the *Girandola*, blazed up instead of burning for an hour, and so diminished the reputation of poor Tribolo, who had insisted that such things should be designed by an architect and not by " simpletons."[133] Other work assigned to architects included the restoration of old buildings, garden design, a " sham " ruin,[134] and, in one disgraceful instance, a relief map of Florence, made by that Florentine black sheep Tribolo to enable the Pope to use his artillery against the architect's native city.[135]

An architect obtained his work then, as nowadays, either by personal interest or by competition (usually limited). Personal interest was largely confined to the Pope and his cardinals, and to princely patrons like the Medici. One often reads of architects living in close touch with such celebrities and even following them into exile when their stars waned. San Micheli and Antonio Sangallo were sent on a long tour by Pope Clement VII to examine and report on the fortresses of the Papal States.[136] Some architects undertook work abroad—*e.g.*, Michelozzi designed a hospital at Jerusalem for the Medici ;[137] Andrea Sansovino worked for the King of Portugal for nine years ;[138]

[125] Vasari, III, 436-7. [126] *Ibid.*, IV, 419.
[127] *Ibid.*, V, 505.
[128] H. Ricardo, in *The Cardinal Medici's Pleasure-House*, in R.I.B.A. JOURNAL, XVIII, 6 (1911).
[129] Vasari, II, 394. [130] *Ibid.*, II, 63. [131] *Ibid.*, IV, 24.
[132] *Ibid.*, I, 446.
[133] *Ibid.*, IV, 211-13. [134] *Ibid.*, IV., 404. [135] *Ibid.*, IV, 179.
[136] *Ibid.*, IV, 419. [137] *Ibid.*, I, 506. [138] *Ibid.*, II, 121.

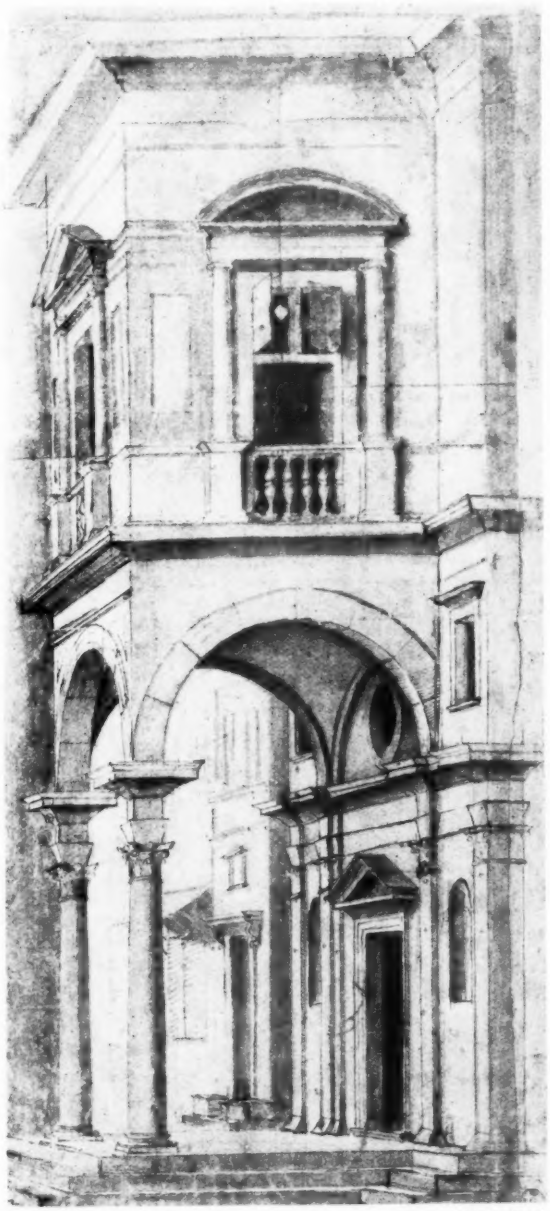


Photo. Brogi

FIG. 9.—A SKETCH BY BRAMANTE, IN THE UFFIZI GALLERY AT FLORENCE

San Micheli designed fortresses in Dalmatia, Corfu, Cyprus, and Crete ;[139] Primaticcio settled in France,[140] and Fra Giocondo worked there ;[141] and Bartolommeo Genga designed fortifications, a town-plan, and many palaces and churches in Malta, for the Knights.[142]

Competitions seem to have been arranged usually by invitation, and were often resorted to not only for large buildings and schemes, but even for parts of buildings, such as the dome and the bronze doors at Florence, and the cornice of the Farnese palace at Rome. As nowadays, competitions often gave rise to bickering and bad feeling among the architects concerned.

Their relations with their clients were, naturally, not always harmonious. Sometimes a new Pope was disinclined to continue large schemes inaugurated by his predecessor or to accept the predecessor's architect. Michelangelo's adventures at St. Peter's are well known. He was an old man in a very privileged position, and a younger architect would have hesitated to talk to high ecclesiastics as he did, or to run the risk of killing the Holy Father by dropping a plank from a scaffold near his head.[143] Michelangelo at first declined to accept the work at St. Peter's, and finally agreed to do so only on condition that he received no fees for it, and that he had *carte blanche* in all matters requiring decision.[144] A contract with him, based on these terms, was renewed by successive Popes. It appears that architects were often engaged on precise agreements. Sir Thomas Jackson's statement that they sometimes acted as builders too[145] does not seem to apply to many cases.

Their remuneration is frequently mentioned, either in the form of a salary or as fees ; and sometimes additional perquisites, exemptions, and privileges are cited. The architect was occasionally resident on the work, and when Andrea Sansovino was so employed at Loreto he was allowed four months' leave each year, which he spent on his farm.[146] But for the most part they were independent practitioners, and a family practice, descending from father to son or nephew, is often mentioned by Vasari. The families of Sangallo, Sansovino and Genga are examples of this. We are told very little of the architect's staff, but it is certain that it included the counterparts of modern pupils and assistants, who acted as deputies on works in progress as well as being draughtsmen. Drawings were used, models still more so, and Vasari contrasts a model made by Michelangelo for 25 crowns with another made by Sangallo which had cost 4,000 crowns.[147]

The few architects who wrote books usually took Roman architecture as their theme. But Sansovino the Younger wrote a treatise on floor construction. On other aspects of practice the pages of Vasari furnish a mine of information which cannot even be mentioned here.

For the later and " Baroque " periods of the Renaissance our information is largely derived from Milizia, a scholar whose work on the lives of famous architects first appeared in 1768.[148] Though not himself an architect, he is a keen and unsparing critic, much more so than Vasari. He seldom condescends to give us the amusing and trivial incidents of life as Vasari does ; nevertheless

[139] Vasari, IV, 422. [140] *Ibid.*, V, 371. [141] *Ibid.*, III, 388-9.
[142] *Ibid.*, IV, 413-14. [143] *Ibid.*, V, 251. [144] *Ibid.*, V, 294.
[145] T. G. Jackson, *Renaissance of Roman Architecture : Italy*, pp. 147-8.
[146] Vasari, III, 128. [147] *Ibid.*, V, 293.
[148] F. Milizia, *Vite degli Architetti più celebri* (Roma, 1768). The references given here are to Mrs. Cresy's translation (London, 1826).

on one occasion he tells us that an architect, who was old enough to know better, died of eating too much iced melon.[149] By summarising facts from his lengthy volumes, one is enabled to make comparisons between conditions

it appears that architects usually came from the upper and professional classes; thus, of some 30 typic l examples, only four appear to have been the sons of artisans, whereas nine were architects' sons, three the

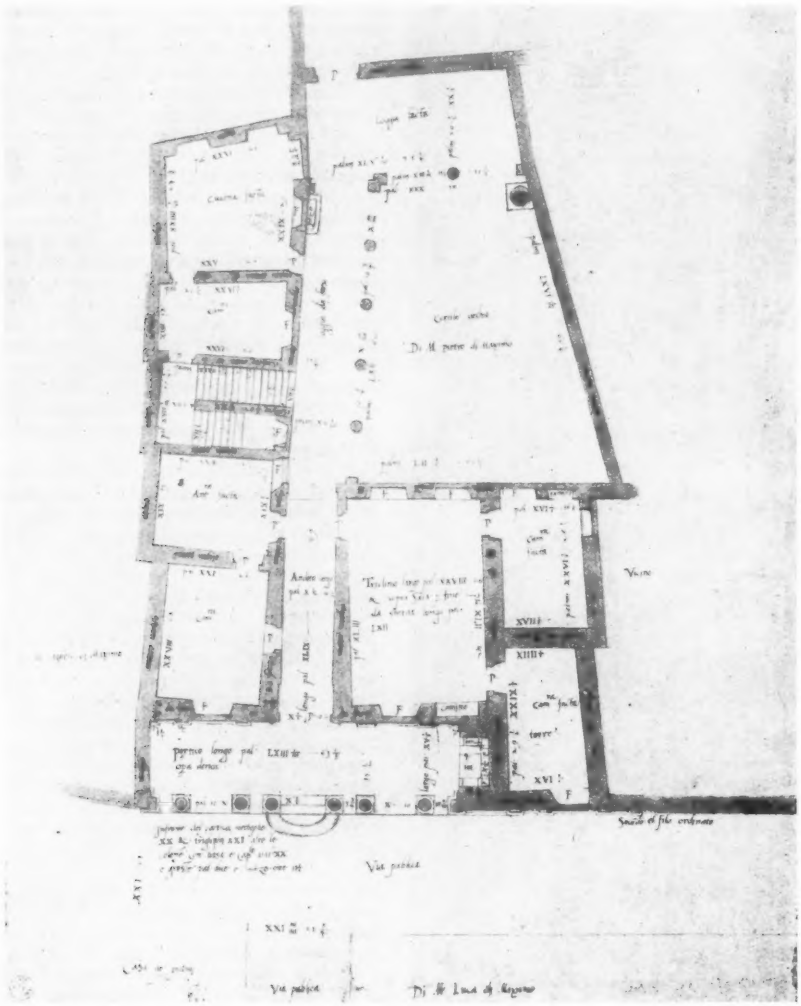


Photo. Brogi

FIG. 10.—PLAN BY PERUZZI IN THE UFFIZI GALLERY AT FLORENCE (apparently a sketch-design for the Palazzo Massimi in Rome)

obtaining in the period 1550-1750 with those already described.

As one might expect, in that essentially aristocratic age,

sons of painters and sculptors, and the remainder "well-born." More than a third of them were Lombards, the proportion of Florentines and Tuscans being much less than in earlier days, and the number of Romans being small; one only, Vanvitelli (Van Witel), coming to

[149] Vasari, II, 93.

Italy from abroad. Many entered the profession from other walks of life; thus, out of 50 or 60 lives examined, seven men entered architecture from other branches of art, three from the study of letters, one or two from the law, one was a builder, another a mason, another an engineer in the army, and three came from the Church (though Milizia states[150] that Juvara, one of them, assumed the ecclesiastical habit solely with a view to studying architecture). Father Pozzo, the author of the maddest architectural designs that ever appeared in print, began as a Jesuit cook, then successively practised painting, perspective, and architecture.[151]

Training continued to be chiefly by means of pupilage or apprenticeship, supplemented by exhaustive measuring and sketching of Roman antiquities. Subjects of study, besides drawing, included especially mathematics, geometry, perspective, and mechanics, but literary subjects are frequently mentioned. Architectural studies were sometimes commenced at 12 years of age. Milizia relates that one Teodoli, a marquis by birth and an architect by profession, " being desirous of taking pupils, selected young men of the best capacity, whom he instructed with the greatest possible kindness " . . . " His theory was good, and his manner of teaching excellent."[152]

A pleasing incident is related by the same writer. Domenico Fontana, being occupied with other work, entrusted the design of a church to his pupil or assistant Rainaldi. The design was shown to the Pope, who admired it. Fontana gave the full credit for it to Rainaldi, whose fortune was thereafter assured.[153] Schools of architecture seem to have been established during this period. Some were apparently no more than gatherings of pupils in architects' offices, but Milizia states that the architect Francesco Bibiena taught geometry, perspective, mechanics, and surveying in the Academy at Bologna;[154] and that " a chair of civil architecture " was founded at Padua in the eighteenth century.[155] But the Italian academies of architecture do not appear to have reached a high standard.[156]

The status of the architect was now clearly defined, and though he sometimes dabbled in painting and sculpture, he generally confined himself to one art. No longer is there any chance of confusing him with the builder, for the two occupations are differentiated, as when we are told that Silvani, the architect, aged 96, ascended the winding stair of a *campanile* in company with the builder, aged 100.[157] Yet one architect came to grief over his alleged maladministration of clerical building funds.[158] The design of fortifications, theatrical properties and scenery, gardens and bridges, formed a part of the architect's normal duties, and he continued to be a versatile man. One may safely award the palm for many-sidedness to Guidotti of Lucca, who practised architecture, painting, sculpture and body-snatching; studied mathematics, astrology, law, music and poetry; and finally broke his thigh in a flying accident, after covering a quarter of a mile on wings of his own design at a public display.[159] Many architects during this period made large fortunes; they were well paid and well treated. On one occasion Bernini was visited by the Pope and sixteen cardinals at his house; on his famous visit to Paris he was treated like a monarch. Tibaldi forsook painting for " the more lucrative profession of architecture."[160] Italians were frequently summoned abroad by the kings of other states, including England, and one architect

Photo. Brogi

FIG. 11.—SKETCH OF AN ALTAR-PIECE BY BERNINI

went as far as Persia. They continued to have sordid disputes at times with their clients, clerics or laymen, and to use models in design; thus Carlo Fontana sent models for a cathedral to Fulda (in Bavaria) and for royal stables to Vienna.[161]

But specially characteristic of the period was the large number of books written by architects, from the time of Vignola and Palladio to that of Scamozzi. These were mainly treatises on the Orders, about the merits of which our profession will doubtless quarrel till Doomsday.

[150] Vasari, II, 307. [151] *Ibid.*, II, 253. [152] *Ibid.*, II, 329.
[153] *Ibid.*, II, 197. [154] *Ibid.*, II, 263. [155] *Ibid.*, II, 369.
[156] *Ibid.*, II, 132. [157] *Ibid.*, II, 172. [158] *Ibid.*, II, 84.
[159] *Ibid.*, II, 150. [160] *Ibid.*, II, 60. [161] *Ibid.*, II, 265.

VI. THE RENAISSANCE IN FRANCE.

A collection of biographies of French architects, from the Middle Ages to his own day, was written by Quatremère de Quincy nearly a century ago,[162] yet though it tells us much of his own not very valuable opinions about their buildings, it fails to present us with a vivid picture of their lives and methods of work. Sir Reginald Blomfield considers[163] that Quatremère de Quincy was " one of the most ferocious and dogmatic pedants that ever lived." But the *lacuna* in English architectural literature concerning the French Renaissance has been amply filled during the past fifteen years by the publication of important books by the late Mr. W. H. Ward,[164] Sir Reginald Blomfield,[165] and Sir Thomas Jackson,[166] in all of which the position of the French architect has received attention, Sir Reginald Blomfield especially having treated the subject in great detail.

Even for the purpose of this brief study it is convenient to divide the period into three stages : the first lasting up to the appearance of the professional architect about 1550, the second from that date up to the foundation of the French Academy of Architecture in 1671, and the third to the end of the eighteenth century. As was the case in England, mediæval architecture and mediæval methods persisted at least a century later than in Italy. The mediæval master-mason is therefore found in France up to 1550 or so, and of his status during the preceding century, when so many wonderful buildings were erected in France, singularly little is known. The problem is greatly complicated by the fact that there was a constant influx of Italian artists into France for fifty years from 1494, when the French invasion of Italy made the king and his courtiers familiar with the buildings of the Renaissance in the latter country. Among these artists were several architects, notably Fra Giocondo,[167] Domenico da Cortona, and Serlio. It has been contended[168] that the influence of these men on French architecture was slight, that the amount of building executed by them was almost negligible, and that such architectural masterpieces as the *châteaux* on the Loire only became strongly influenced by Italian *motifs* at a time when most French architects studied and measured for themselves in Rome. Sir Thomas Jackson[169] is inclined to discount this patriotic view ; nevertheless there is some justice in it, and to the present writer the evidence of the Loire *châteaux* forms a strong argument in its favour. While allowing full credit to the Italian decorative artists for their work at this period, it seems reasonable to conclude that the vast output of fine building all over the country was mainly and almost entirely due to French architects, such as the families of Chambiges, Le Roux, and Le Breton. Sir Thomas Jackson may be right in inferring[170] that the fact of architecture running in families presupposes that there was something material to inherit (such as a builder's yard, plant, stock and capital), but he does not envisage the considerable value of a hereditary architectural practice ! The architect may conceivably have acted sometimes as the builder too, yet early in the sixteenth century he was styled " architect " and was working as such. But at all events it is certain that he, master-mason or architect, designed and supervised the erection of the building. Of his training and status we know practically nothing. Probably he learned his craft in mediæval fashion, as described in Chapter IV. He may have travelled in Italy, perhaps in the train of the army, or he may have imbibed Renaissance ideas from Italian artists working in France.

But with the advent of Philibert Delorme (1515–70) we find the training, status, and methods of the architect closely approximating to those of his professional brethren in Italy. A comparison of the somewhat fragmentary biographies of the eight principal French architects of the period 1550–1671 shows that six of them were sons of men connected with architecture and building, and that only one is known to have entered architecture late in life (*i.e.*, Pierre Lescot, who was previously in Parliament).[171] The " architectural family " is characteristic of France at this date—*e.g.*, in the families of Du Cerceau, Mansart, and Métezeau. Not less noteworthy is the violent craze for the antique that led every ambitious student to Rome to study and measure the ruins there. Of the eight architects mentioned, only one (François Mansart) is recorded as never having visited Rome ; of two more (De Brosse and Baptiste du Cerceau the Younger) nothing is known ; and the remaining five certainly or probably studied there. The publication of Vitruvius in French in 1547 was perhaps the chief cause of this tendency, though doubtless the Italian campaigns of 1494 also influenced it.

As in Italy, the architect found his most valuable clients among cardinals and courtiers. It is interesting to note, however, that several prominent architects were Protestants during these troubled years, and that one of them (Salomon de Brosse) designed churches for both Catholics and Protestants.[172] In 1542 Jean Goujon, as penalty for having attended a Lutheran service, was condemned to walk through the streets in his shirt and to attend the burning of the preacher.[173] Then, as now, the " lady-client " sometimes provided a thorn in the architect's flesh, by claiming that she had drawn her own plans, and so depriving her architect of his due credit.[174] (We can only infer the nature and value of those plans.) The " pushful " architect appears in an early story of Philibert Delorme, who first attracted the attention of his cardinal-patron by means of a smart ruse worthy of Dinocrates. But, like Dinocrates, Delorme proved to be a very able man, combining a wide knowledge of construction with his mastery of the Orders, and devoted the leisure hours of a busy life to writing books on both subjects.[175] The literary architect was, indeed, a feature of the period.

[162] Quatremère de Quincy, *Histoire de la Vie et des Ouvrages des plus célèbres architectes*, 1100-1800. (Paris, 1830.)
[163] Blomfield, *A History of French Architecture*, 4th volume, p. 198. (London, 1921.)
[164] Ward, *Architecture of the Renaissance in France*. (London, 1911.)
[165] Blomfield, *op. cit.*
[166] Jackson, *The Renaissance of Roman Architecture : France*. (London, 1923.)
[167] See above.
[168] Palustre, *La Renaissance en France*, vol. i. (Paris, 1892.)
[169] Jackson, *op. cit.*, pp. 72-82.
[170] *Ibid.*, p. 87.
[171] *Ibid.*, p. 116.
[172] De Quincy, *op. cit.*, i, p. 244.
[173] Jackson, *op. cit.*
[174] Ward, *op. cit.*, i, p. 216.
[175] *Nouvelles Inventions de bien bastir et à petitz frais* (1561) ; *L'Architecture* (1567).

Thus, of the eight architects taken as typical of their time for this essay (besides Delorme), Bullant wrote a treatise on the " Rules of Architecture " (1564), J. A. du Cerceau the Elder produced a great work, *Les Plus Excellents Bastiments de France* (1576–9), and Salomon de Brosse found time to re-edit Bullant's book (1619).

The range of the architect's work was wide, including

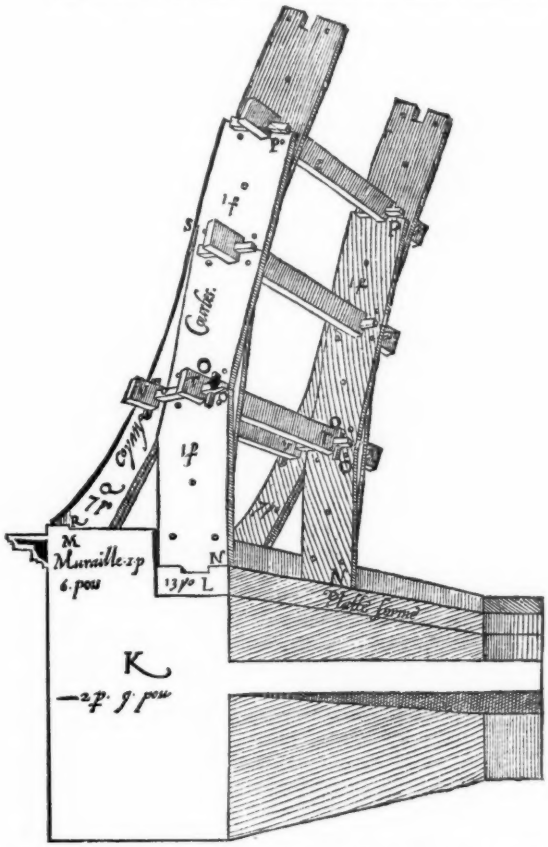


Fig. 12.—Detail of a Roof-truss by Philibert de l'Orme (*Nouvelles Inventions pour bien bastir et à petitz frais.* 1561)

town-planning, designs for formal gardens and furniture, civil engineering, and military architecture. The amount of building done by the Crown was prodigious, though surpassed in the later stage of the Renaissance. Architectural competitions are not prominent in the history of the period, but an architect sometimes consulted others, and when Salomon de Brosse was preparing sketch-designs for the Luxembourg (1616) he sent the one which the Queen preferred to Italy " and even to other countries," in order to obtain opinions and criticism from the most prominent architects of the day.[176] There seems to be no doubt that in the middle of the sixteenth century the architect in France was a recognised functionary, distinct from the builder on the one hand, and the owner or his comptroller on the other, and definitely in charge of other craftsmen and artists employed. François Mansart, for example, was fastidious, impatient of control, and vain of the high social position that he, like most famous architects of the day, enjoyed. Sir Thomas Jackson [177] gives some instances of the salaries paid to the King's architects ; thus Salomon de Brosse was receiving 2,400 livres at the Louvre in 1618, and Lemercier (then a young man) 1,200 livres, the respective equivalents of these in " pre-war " purchasing power being estimated at about £1,700 and £850, and therefore presumably about £2,800 and £1,400 to-day. Delorme, who died in 1570, held several ecclesiastical offices, apparently sinecures, and had an income estimated at £2,000 a year (" pre-war ").[178] It is therefore clear that the chief French architects of the Middle Renaissance were flourishing as well as famous men.

The foundation in 1671 of the Academy of Architecture has been taken, in this essay, as a dividing point of the period, for it marked the close connection between architecture and the State that existed under Louis XIV and his powerful minister Colbert. " Through Colbert's elaborate organisation," writes Sir Reginald Blomfield,[179] " all the best artistic ability of the country was mobilised in the King's service and was under his direct, almost personal, control." An Academy for painters and sculptors had been established in 1648, intended " not only to promote the arts of painting and sculpture, but also to instruct and train students,"[180] who had to pay fees. In a short time the students began to complain of laxity in the administration, and in 1662 they mutinied and established rival schools of their own, which may be regarded as the embryo of the famous French *atelier* system.

The first members of the Academy of Architecture were all practising architects. It seems to have grown out of a small consultative committee appointed to superintend the building of the Louvre, but it had for its principal object the instruction of artists. Its members met weekly to discuss problems of design or construction, and acted as a kind of Court of Appeal for all questions that perplexed architects. On the one hand it laid down a code of orthodox practice in regard to the Orders, but it performed a more useful and apparently more congenial service in settling abstruse problems met with in building —*e.g.*, concerning the strength of foundations and the construction of domes. The members drew a fee of 11 livres apiece (say 3 or 4 guineas in modern values) for each meeting that they attended. Their work had an influence in consolidating professional status, for architectural practice was attempted even at that time by the master-builder and the " gifted amateur." In 1699 the Academy was finally organised, consisting thereafter of seven architects of the first class, seven (later ten) of the

[176] De Quincy, *op. cit.*, i, p. 144.
[177] Jackson, *op. cit.*, p. 144.
[178] *Ibid.*, p. 97.
[179] Blomfield, *op. cit.*, I, 6.
[180] *Ibid.*, I, 7.

second class, a third class of a somewhat inferior grade, a professor, and a secretary.

The travels of students in Italy were not recognised officially until 1666, when the French Academy at Rome was founded, consisting of 12 young artists, among them two architects. They were to be subject to strict discipline and they lived in collegiate fashion. "They were to get up at five in the summer and six in the winter, and go to bed at ten, not omitting to say their prayers. They were to devote two hours a day to the study of arithmetic, geometry, perspective, and architecture." (This applied to painters and sculptors as well as to architects.) "The architects were to make plans and elevations of all the fine buildings in Rome and its neighbourhood."[181]

They also acted as collectors of pictures and antiquities on behalf of their royal patron! For it must be remembered that this French Academy at Rome was established primarily in the interests of the State, to create a supply of well-trained young artists for the royal service. A winner of the *Prix de Rome*, on returning from Italy, was guaranteed employment by being appointed to the charge of some historical building. But the directors of the Academy at Rome became sycophants or art-dealers, neglecting their main duties, and the number of students decreased to six in 1723 and was only eight in 1735. Possibly owing to this lack of guidance, they sometimes studied buildings very alien to the orthodox ideals of the founders, and Oppenord's extravagances were apparently derived from his sketches of Borromini's wildest aberrations.

Yet as we read the lives of famous French architects between 1660 and 1800 we find little evidence of the Academy's educational activities. Out of a dozen architects selected as typical of the period, only three are known to have studied in Rome at all, and one of them (Servandoni) was a painter in his youth. Of three more nothing is known, but their names may be added fairly safely to those of the six who were never in Italy. The circumstances of their early life are worthy of attention. Of the dozen architects mentioned, six were the sons of men connected with architecture or the building crafts, two of lawyers, and the remainder were sons of a painter, a gardener, a carrier, and a tradesman respectively. Curiously enough, both the lawyers' sons (Perrault and François Blondel) entered architecture at the mature age of 52. Perrault was a learned man, and in many ways his career resembles Wren's. He was trained for medicine, took a doctor's degree in medicine and philosophy, and was also well versed in literature and mathematics. His brilliant success as an architect may be ascribed to a combination of great natural ability and an extremely thorough scientific education. But neither he nor Blondel had anything like an architectural training; another famous architect began life as a mason, yet another as a painter; and of all the twelve architects now under consideration, we only know that one was probably taught by his architect-father, and that two more studied at the Academy in Rome.

The "architectural families" of Hardouin, Gabriel, Mansart, Bruand, and Le Vau continued a tradition already mentioned in this chapter as characteristic of the Renaissance in France.

Although the French architects of the late seventeenth and the eighteenth centuries were apt to be slaves to Vitruvian precedent, they were not quite so prone to the writing of books as were their contemporaries in England. Of the twelve now under review, only three have been proved definitely guilty of this particular weakness, and of these Anthoine le Pautre's contribution was limited to a folio of his own designs,[182] executed or merely conceived. Blondel

FIG. 13.—DESIGN FOR IRONWORK BY DANIEL MAROT (*Œuvres*. 1712)

edited Savot's *Architecture Française* (1664), became first director of the Academy, and published his lectures as a *Cours d'Architecture* (1672). He also wrote several other volumes on architecture, mathematics, the Calendar, watchmaking, on Pindar and Homer, and—on bomb-throwing! Perrault's scholarly translation of Vitruvius was apparently his first introduction to architecture, and was followed in 1683 by a book on the Orders.

The French architect of the late Renaissance, though

[181] Blomfield, *op. cit.*, pp. 27-8.

[182] A. Le Pautre. (*Œuvres*. 1652)

his status was generally well defined, was a versatile man. He developed the art of town-planning, he sometimes undertook the design of theatrical properties and scenery, and he regarded certain branches of engineering as within his province. Thus J. J. Gabriel designed eight bridges, notably that at Blois. Occasionally the architect seems to have gone beyond the usual professional limits, and " from time to time the architects of Louis XIV undertook contracts on their own account."[183] Architectural competitions are frequently mentioned, models as well as drawings being submitted, either by invitation or in the open field.

A model and a specification (*devis*) formed the usual basis of a Crown contract, with what we should call a " schedule of prices." On completion all work was measured by the King's masons and carpenters, but it does not appear that payment was made on the architect's certificate.[184] The almost incredible amount of building carried out by Louis XIV made a position in his " Office of Works " the goal of every architect's ambition. Hitherto the title of *Architecte du Roi* had possessed no special significance, but under Louis XIV it became a professional plum. Le Vau, as *Premier Architecte du Roi*, in 1669 had a salary of 6,000 francs, and 30 years later the post was worth 11,000 francs (say, £2,000 in present-day purchasing power). Colbert's post at the same date was probably worth about ten times as much. J. H. Mansart was earning some £5,000 a year as Royal architect as early as 1683, and when he became " First Commissioner of Works " in later life his income was fabulous ; so much so that (according to Saint-Simon) the sum of 3,000,000 francs was offered for the succession to his post.[185] According to Sir Reginald Blomfield's calculations, this sum is equivalent to £600,000 in pre-war currency, and, therefore, about £1,000,000 to-day. But even these high salaries were only retaining fees, and most of the State architects of all grades carried on extensive private practice.

Even if one does not take the blackest possible view of J. H. Mansart and his contemporaries, the fact remains that Louis XIV's building department became a vast family party. Of the Gabriels it is said[186] that

" what the architect designed, his brother or his uncle contracted for, and some other relation checked the accounts, and it must have been almost impossible for an outsider to break into the ring-fence of this early Office of Works."

Architecturally the later French Renaissance was a magnificent period, but, in these tales of intrigue, nepotism, pedantry, grovelling toadyism, and criminal extravagance, one can detect the germs of that decay which, before the end of the eighteenth century, brought down the whole crazy fabric in a crash of ruin.

[183] Blomfield, *op. cit.*, I, 115. [184] *Ibid.*, I, 44-9. [185] *Ibid.*, I, 48. [186] *Ibid.*

(The conclusion of Mr. Briggs' Paper will be published in the JOURNAL *of 17 October)*

Mr. K. A. C. Creswell's Researches into the History of Muhammadan Architecture

BY WILLIAM HARVEY.

MR. CRESWELL has established for himself the reputation of a serious investigator into several aspects of Oriental Architecture and in three of his published works he has taken Muhammadan Architecture as his subject.

In his *A Provisional Bibliography of the Muhammadan Architecture of India* (Bombay: The British India Press, 1922) he gives a short description of the contents of many books that have been written concerning the history, art and preservation of famous Indian buildings. The list is a long one and the items range from the exhaustive and conscientious records of the Archæological Survey of India to fragmentary notes published in technical or even in popular journals. Mr. Creswell's Bibliography is particularly useful since so much that has been written on the subject has been given the ephemeral character of a contribution to a magazine; and such writings, whatever their intrinsic merits, run grave risks of being overlooked through their inaccessibility.

Among many more useful works rescued from oblivion is an anonymous *Guide to Lahore*, 1893. Mr. Creswell describes it as "worthless" but its title, *Welcome, Honoured Guests, this is for you*, has proved irresistible; as well it might!

The Origin of the Plan of the Dome of the Rock, published by the British School of Archæology in Jerusalem at 2, Hinde Street, London, W.1, contains a most interesting comparison between the Cathedral at Bosra and the Kubbat as Sakhra (Dome of the Rock) in regard to the disposition of their plans and the dimensions of their parts. Mr. Creswell traces the resemblances which seem to have existed among four famous buildings in the Near East and suggests that the Plan of the Dome of the Rock is the result of a tradition in geometrical planning of concentric circles and octagons.

In general terms this may safely be conceded, but future discoveries must be awaited before the identity of the central part of the cathedral at Bosra and of the Dome of the Rock can be established. Mr. Creswell's intelligent anticipation should, however, prove a valuable guide to future research.

The line of argument from the known to the unknown is well sustained and the suggested completion of the Bosra plan shown on Fig. 6 has the merit of constructional practicability. One difficulty in the way of analysis of the geometrical basis of ancient buildings in the Near East is the irregularity of setting out discoverable in the actual masonry.

Both Mauss in his *Methode employée par les Architectes Byzantins pour tracer le plan de la Mosquée d'Omar a Jerusalem* and Mr. Creswell in his conjectures concerning the central part of the Cathedral at Bosra proceed as if these very marked deviations from symmetry and from alignment did not exist, or were at least immaterial. Now the irregularities at the Dome of the Rock, as I know from personal measurement, amount in places to differences of a foot or more in features that are nominally equal. The whole arrangement of the central ring of piers and columns bearing the dome is out of alignment with the surrounding walls and colonnades and has been given a twist in an anti-clockwise direction to such an extent as places the great marble shafts beside the axis lines that they might normally be expected to stand upon.

The reasonableness of applying a geometrical setting out pattern to an obviously inaccurate plan might be called in question were it not for the fact that the relationship between the inaccurate plan and the geometrical ideal is obvious when once it has been pointed out. Mauss and Mr. Creswell have been able to see the whole as well as the part.

The Oriental Architects were geometricians at heart and obtained the proportions of their masses from memory of a pattern rather than by setting out that pattern with extreme precision. In measuring the plan of the Dome of the Rock in 1908 I was struck with the fact that the concentric rings were fairly accurate in regard to their distance from their centre while the division of their circumferences was not nearly so correct. It seems probable that having swung the circles with a peg and a piece of string the architects settled the positions of angles of walls and of column bases in the traditional manner by employing porters to pose blocks of stone at the appropriate spots around their circumferences. Once the general effect was about right the building was erected without adherence to minute figured dimensions or to a plan accurately drawn to scale. The Eastern architects knew their geometry and could afford to treat it with the familiarity due to an old friend, whereas we have to treat it with the meticulous attention due to a distinguished stranger. The inaccuracy of the measurements in the Dome of the Rock neither makes nor mars its architecture, but the abundant knowledge that could ignore inessentials does contribute qualities of vigour and refinement to this most exquisite building.

Mr. Creswell is probably quite right in asserting that certain geometrical proportions "are fundamentals in time and space, they go right down to the very basis of our own nature and of the physical universe in which we live and move, and may very well appeal to us subconsciously." That such geometrical proportions should be achieved by a process of adaptation of means to ends, the reuse of old marble shafts and so forth, instead of by pettifogging calculation and rigid accuracy only increases their effectiveness in a great monumental work of art.

It is interesting to read in Mr. Creswell's pages that Hindu architecture, on the contrary, was based not upon surd proportions but upon "simple arithmetical ratios."

To a great many residents and visitors the Citadel of Cairo is but the foundation platform for the domes and minarets of Muḥammad 'Aly's mosque, which figures in so picturesque a fashion in distant views of the city.

A nearer approach often spelt disappointment, for the dust of the barrack-yards, the uninteresting modern buildings, and the tawdry painted alabaster of the mosque interior fail to maintain the romantic interest of the general impression.

In *Archæological Researches at the Citadel of Cairo*, Mr. Creswell has found a way to delve through the dust and rediscover the romance of the great fortress erected by Saladin as a defence against invaders, and particularly against risings of the Egyptians—whose ruling house he had himself deposed.

An introductory chapter acquaints the reader with the history of Saladin's campaign and the conditions which led to the need of a citadel dominating the capital city.

The site, chosen upon an outlying spur of the Muqaṭṭam hills, has been criticised by former writers, but Mr. Creswell defends Saladin's judgment, on the grounds that the missile-throwing weapons of the period were probably ineffective at the distance which separates the citadel from the crest of the cliffs.

The great magnitude of the fortification is not easily recognised on the spot, for the big Egyptian sky and the sun-glare on the dust have a tendency to dwarf mere human creations. Mr. Creswell points out, however, that some of its towers bear comparison, in point of size, with European examples of the period.

The description of the fortifications in detail, with the changes introduced by succeeding builders, makes extremely interesting reading. The author was enabled, by the assistance of the military authorities and the financial support of the Comité de Conservation, to clear away débris in several places, and to discover the nature of the wall galleries and discharging chambers of Saladin's archers.

He was also able to determine that several of the great rusticated circular towers contain within a core of the plain masonry of Saladin's time, and to reveal by extensive excavations the presence of an important gateway which he identifies as the historical Bâb al-Qarâfa, although in its blocked-up form it had been unrecognised under the name of Burg al-Imâm.

Here, as elsewhere in the citadel enclosure, succeeding builders had added to Saladin's walls and towers, and the exterior appearance of the gate had been already remodelled before it was found expedient to block it up. The turn of the entrance passage through the gate, and the open pit through which any invader would have to march to attack the door of the fortress, are military devices of great antiquity, which reveal Saladin's grasp of his science.

As in other strongholds in England and elsewhere, Saladin's citadel consisted of an inner and an outer part, and since Mr. Creswell has achieved such interesting results in his examination of the northern portion, it is to be hoped that he will find opportunity to attack the smaller enclosure which adjoined it on the south-east.

In an appendix the Mâchicoulis is discussed, and some early examples of stone-built chambers projecting out on corbels beyond the general wall line are illustrated by line blocks in the text and by photographs on Plate XXVIII. Mâchicoulis on the Cairo Citadel are shown on plates XI, XII, XIV, XVI and XIX. The volume is provided with large folding plans of different portions of the enclosing wall and its towers and with many excellent photographs. The work is a distinct addition to archæology and to the study of military architecture of the past.

The Ancient Monuments Society

BY JOHN SWARBRICK [*F.*], REPORTING ARCHITECT TO THE ANCIENT MONUMENTS SOCIETY.

THE Ancient Monuments Society was founded by a number of architects and other admirers of our ancient buildings, who had for some years been endeavouring in the northern counties of England and in North Wales, with great public spirit, to do what they could to arouse public interest in a number of fine old homes and to preserve them from needless destruction.

They had discovered, incidentally, that existing legislation and sympathetic organisations, although admirable to a point, had great limitations, and that, in the northern counties, a new and active organisation was needed in order that every resource might be tried and no opportunity lost when old buildings of architectural interest might be in danger of demolition.

The objects of the founders were clearly stated in a list that was widely circulated at the time when the Society was formed. A few typical quotations from this list may be of interest :

To promote the study of and arouse interest in ancient monuments, historic buildings, our British national architecture generally, works of art and ancient craftsmanship, by means of lectures, publications, exhibitions and in other ways.

To collect drawings, photographs and other records relating to ancient monuments, historic buildings and craftsmanship.

To encourage the preservation of ancient monuments, works of art, craftsmanship and natural scenery, and also of old gardens, statuary, avenues, lakes and settings generally which enhance the interest of the buildings or other objects.

To advocate and assist in the promotion of legislation for the more adequate protection of all ancient monuments, historic buildings, and ancient craftsmanship worthy of preservation, whether capable of protection by the Ancient Monuments Boards or otherwise.

To advocate the extension of the work of the Royal Commission on Ancient Monuments and historic buildings.

To secure for exhibition purposes accurate scale models of artistic quality to illustrate ancient buildings.

To survey and explore the sites of ancient buildings.

To assist or co-operate with archæological and art societies and other kindred organisations in order to secure the protection of ancient monuments, works of art and craftsmanship worthy of preservation, and to obtain unity of action in all matters of common interest.

To advise and assist in the formation of public museums and other collections to illustrate ancient structural and decorative work and craftsmanship.

To organise and undertake urgent works of reparation to ancient monuments to prevent their collapse or decay. Some of the founders were members of the County Committees appointed by the Ancient Monuments Board of England to advise them regarding the scheduling of ancient buildings worthy of preservation, whilst others were members of the ecclesiastical Committees, appointed to advise the Chancellors of various dioceses regarding applications for faculties to extend or alter churches. The list of important ancient buildings unnecessarily destroyed in the northern counties during the last fifty years would be appalling. Even quite recently numbers of interesting houses have been lost. At the present time, the central portion of Lathom House, near Ormskirk, the last surviving work of Leoni in Lancashire, and, in fact, the last great eighteenth century house in the county, laid out with flanking pavilions and curved corridors, is being demolished. Not unnaturally, Professor Reilly regrets the loss of such a building, belonging, as he states, to the most cultured period of English architecture. Bold Hall, also by Leoni, has already gone. Samlesbury Hall, near Blackburn, was recently sold to a builder for breaking-up purposes, like Standish Hall, which has just perished. Danes House, Burnley, and Worsthorne Hall, admired by W. G. Hamerton, have been demolished. Marton Hall and many other old homes have disappeared. Gwydir Castle, near Llanrwst, is now a roofless ruin, the relic of two destructive fires. Agecroft Hall is in danger, Radcliffe Tower on the point of falling to pieces owing to the need of repair, and Hurleston Hall, near Ormskirk, is in course of demolition. Lydiate Hall is dilapidated, whilst Denton Hall has nearly gone and Harden Hall is in the last stages of decay. Dutton Hall, near Runcorn, has been converted into cottages, and many fine old homes like Chorley Hall, Cheshire, are being used as farmhouses. In many cases, application to inferior uses has been the main cause of their survival. These are but typical cases, yet they indicate what is happening at the present time throughout the length and breadth of the country.

The objects and work of the Ancient Monuments Society were very clearly explained by Dr. T. F. Tout, F.B.A., now Honorary Professor of History at the University of Manchester, in an address which he gave upon that subject in the John Rylands Library, Manchester, on 2 June 1924, when Sir Henry Miers, the Vice-Chancellor of the University, presided. After referring seriatim to the work and powers of all the various agencies in this country for the preservation of ancient monuments, Dr. Tout stated that neither the Church, nor the State, nor any existing organisation possessed adequate powers to enable them to protect all the buildings that should be retained as national monuments. During the winter session lectures were given by Professor A. Hamilton Thompson, Professor of Mediæval History at the University of Leeds; Sir Frank Baines, C.V.O., C.B.E., the Director of Works; the Right Hon Lady Constance Hatch and Mr. F. H. Crossley, F.S.A. At these lectures the Earl of Stamford, the Dean of Manchester, and others presided. During the coming winter other addresses are to be given by the Earl of Crawford and Balcarres, K.T., President of the Ancient Monuments Society; Sir Martin Conway, M.P.; Mr. J. A. Gotch, past President of the Royal Institute, and others. During Easter, 1925, a joint meeting of the Classical Association and of the Ancient Monuments Society was held at Bangor, when addresses were given by His Grace the Archbishop of Wales and Professor J. E. Lloyd, of Bangor. Members of the Ancient Monuments Society were invited to accompany the Classical Association to Segontium (Carnarvon), whilst members of the Classical Association were able to join the visits of the Ancient Monuments Society to the ancient buildings in the Conway Valley and on the Denbighshire moorlands, in addition to the one to Beaumaris Castle.

The new Society has already been particularly active in many ways. In addition to advising owners and appointing delegates to serve on various committees, it has also been instrumental in forming special local committees for the preservation or exploration of ancient buildings. In this way it has come to be associated with the movements for the preservation of Hough End Hall, Manchester; the exploration of Cockersand Abbey; the preservation of Samlesbury Hall, near Blackburn, and others. At the present time its advice is being sought regarding many structures scattered over the northern counties and in North Wales, many of which are of considerable architectural interest. The intervention of the Society in the case of Samlesbury Hall was providential, as a sum has now been subscribed which has made it possible for the building to be purchased for the purpose of preservation from the builders, who had bought it with a view to demolition and had also acquired the entire site on which it stands. Those who would like to obtain further particulars or to become members of the Society should communicate with one of the hon. secretaries: Mr. W. S. Booth, the Grammar School, Blackburn, and Miss M. Deanesly, M.A., the University, Manchester.

Correspondence

CLAY LUMP FOR HOUSE BUILDING.

The Editor, R.I.B.A. JOURNAL,

SIR,—Having recently had occasion to build an additional story over a century-old building constructed of clay lump, I am at a loss to understand why the use of this admirable and cheap substitute for brickwork continues to be neglected.

Some six years ago, when efforts were being made to revive the sound and economic building methods of our forefathers, and much attention was drawn to cob and pisé construction, letters from Mr. C. J. Skipper, Mr. Colin Bateman and others extolling the virtues of clay lump were published in *The Builder*, but they appear to have excited so little interest that public funds continue needlessly to be expended upon the building of dwellings with far more costly and less durable materials.

Clay lump, formerly in general use for the walls of dwellings in certain parts of Norfolk, where it is still occasionally thus employed, possesses for this purpose every virtue of brickwork except its appearance, and, while offering greater protection from heat and cold, it is readily obtainable in any district where the clay and straw of which it is composed are to be found.

The method of making the lumps is as follows, and involves no skilled labour or plant beyond a wooden box 18 in. by 9 in. by 6 in without bottom or top. Ordinary stiff clay is deposited on a piece of level ground, and, while being trodden by a horse, it is brought to the consistency of putty by sprinkling with water, during which process, short lengths of straw or other fibrous material are liberally added to the mixture, which is then moulded into blocks in the box mentioned above, and left to dry.

These blocks can then be laid as masonry by any able-bodied persons of ordinary intelligence, and require no mortar, but are bedded in the wet clay from which they are made and can readily be cut by a saw to any required shape or size.

External walls of this material 9 in. in thickness are amply strong for two-storied dwellings, and, if their outer surfaces are protected from rain they are everlasting.

Clay lump is free from the objections which attend the employment of cob or pisé, both of which excellent materials depend for their stability upon the judgment and skill of those who handle them. They entail, moreover, an extravagant thickness of walls, and take longer in building, which can only proceed during suitable weather; moreover the occupation of cob or pisé buildings has to be postponed for some considerable time after they have been completed.

Those who contemplate the employment of clay lump should be prepared for discouragement from Trades Unions, whose policy is to obstruct building operations by unfettered labour, and from authorities opposed to all but late Victorian methods of construction. They may, however, rest assured that, should they succeed in overcoming such opposition, their buildings will be sheltering families in comfort generations after the steel and iron houses now in course of construction have found unlamented repose upon the scrap heap.—Yours, etc.,

JAMES RANSOME [*F.*]

REORGANISATION OF THE WORK OF THE COUNCIL AND COMMITTEES OF THE R.I.B.A.

During the period that has elapsed since the end of the war the regular work of the R.I.B.A. has increased very greatly in amount and in scope. The new Charter and Bye-laws have largely increased the size of the Council, and its membership is drawn, to a much larger extent than before the war, from outside the London area. The Council now numbers 67 members in place of 42, and of these about 45 per cent. have to make a special journey to London to attend meetings. Attendance at fortnightly Council meetings involves a heavy call on the time of non-London members

It is felt that the existing machinery for carrying on the work of the R.I.B.A. is becoming overstrained. The old method under which a Council, consisting mainly of architects living in the London area, met once a fortnight and was the sole executive authority is becoming unworkable under the new conditions. The Council forms a narrow funnel through which all matters involving executive decisions, however trifling, must necessarily pass. The time of the Council is much occupied with small matters of routine and detail, and it is difficult to find time for the full discussion of really important matters of policy and principle which vitally affect the future of architecture. The time appears to have come for finding a means of simplifying the work of the Council and endeavouring to save the time of its members by eliminating all unnecessary work and allowing the Council greater time to concentrate on the more important questions of general policy.

With this object in view it has been decided that in future the Council shall meet once a month during the Session, and that the Selection and General Purposes Committee shall be reconstituted with enlarged powers as an Executive Committee consisting of

The President,
The Hon. Secretary,
The Chairmen of the four Standing Committees,
The Chairman of the Board of Architectural Education,
The Chairman of the Finance and House Committee,
The Chairman of the Allied Societies' Conference,
The Chairman of the Registration Committee, and
Two non-London Members of the Council.

The Executive Committee will meet at least fortnightly from the beginning of October to the end of July. It will receive on behalf of the Council the reports of all Committees, except those of the Board of Architectural Education, deal with any matters in these reports that call for immediate action, and lay before the Council with or without comment the reports received from Committees It will have executive power to deal summarily with all matters of routine not affecting general policy or finance and all business requiring urgent attention before the next meeting of the Council, and will report to the Council for ratification any action taken since the last Council meeting.

The Board of Architectural Education will be enlarged and made more widely representative, and will meet four times a year, and the large number of existing Committees of the Board will be reconstituted as three Committees—Schools, Examinations, and Prizes and Scholarships—

with executive powers to deal with all routine matters, but making recommendations to the Board on all matters of principle or policy.

Members of the Council will retain their present power of bringing any matter directly before the Council by giving notice to the Secretary.

The Executive Committee has been constituted forthwith as follows :—

The President.
The Hon. Secretary.
The Chairman of the Art Standing Committee.
The Chairman of the Literature Standing Committee.
The Chairman of the Practice Standing Committee.
The Chairman of the Science Standing Committee.
The Chairman of the Finance and House Committee.
The Chairman of the Board of Architectural Education.
The Chairman of the Allied Societies' Conference.
Mr. H. T. Buckland (Birmingham).
Mr. Francis Jones (Manchester).

THE R.I.B.A. NEW CLASS OF SUBSCRIBERS.

In the Supplemental Charter recently granted to the R.I.B.A., provision is made for the formation of a non-corporate class of Subscribers. The Council have the power to elect to this new class any persons who, not being professional architects, are interested in the activities of the Royal Institute and in architectural matters generally.

" Subscribers " will be entitled to use the Loan and Reference Library, to attend all General Meetings (except private Business Meetings) and to receive a copy of the Annual Report. They will not, however, be entitled to use in connection with their name or business any words or initials indicating that they are Members of or connected with the Royal Institute.

The annual contribution payable by a " Subscriber " will be £1 1s. The first payment will become due within two months of election and subsequent payments on the first of January each year. Subject to the additional payment of 12s. per annum, Subscribers will also receive post free the R.I.B.A. JOURNAL, which is published fortnightly during the Session (November to June) and monthly during the recess.

The Council cordially invite applications from ladies or gentlemen who desire to be thus associated with the work of the Royal Institute, and the necessary nomination form can be obtained on application to the undersigned.

IAN MACALISTER,
Secretary R.I.B.A.

THE 1926 EDITION OF *WHO'S WHO IN ARCHITECTURE.*

The editor of *Who's Who in Architecture* wishes to remind those architects who have not yet completed the Questionnaire sent to them in May last that the form should be filled in and returned to him without delay, as a new edition of the publication is on the point of going to press.

CITY OF LONDON COLLEGE.

COURSES OF LECTURES ON TIMBER.

A two years' evening course on timber has been arranged under the supervision of the College Timber Trade Advisory Committee, which has received the formal approval of the Timber Trades Association.

The first lecture of the first course (consisting of 20 lectures) commences on 2 October, and will be continued on the following Fridays from 6.30 to 7.30, followed by practical work from 7.30 to 8.30. This course will be devoted to expositions on the identification and uses of common timbers (lecturer, Mr. E. H. B. Boulton, M.C., M.A.), and visits to Kew Botanical Gardens will be arranged in connection with the lectures. Under Section 11—Seasoning, Preservation and Defects—four lectures will be delivered on Fridays, commencing on 5 March, 1926; and commencing on 6 April, Mr. J. C. W. Shears will deliver four lectures on Mensuration. (A visit to the docks will be arranged with this section.) In the second year's courses the general subjects will be treated as follows : Identification and uses of special timbers—Forests of the world and the timber supply—Timber trade documents, and Botany.

Intending students should see Mr. S. J. Duly or Mr. E. H. B. Boulton on Wednesday or Thursday evenings, 23 or 24 September, between 6 and 7.30 p.m. The fee is 30s. for each year.

NATIONAL HEALTH INSURANCE.

The Architects' and Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.
28 *July* 1925.

The Editor, JOURNAL R.I.B.A.

DEAR SIR,—On the receipt from the Ministry of Health of the very satisfactory report on the valuation of this society's assets, the Committee of Management framed a new scheme of " Additional Benefits," which was adopted at a general meeting held at the Surveyors' Institution on the 24th instant.

The scheme, which is retrospective from the 6th instant, comprises the following additional benefits over and above those specified in the National Health Insurance Act :—

Sickness benefit increased by 7s. to a maximum of 22s. per week.

Disablement benefit increased by 3s. 6d. to a maximum of 11s. per week.

Maternity benefit increased by 14s. to a maximum of 54s.

The following amounts were also earmarked for grants to members, requiring the undermentioned benefits :—

Dental treatment	£1,650
Members in distress	£250
Convalescent treatment	£1,000
Treatment in hospitals and nursing homes	£750
Provision of surgical appliances	£250
Optical treatment and provision of glasses	£1,000
Provision of nurses during serious illness	£270

As the rate of contributions has not been increased, the scope of the benefits which this society is now able to offer is well worth the consideration of all those in the architectural, surveying or allied professions who come within the scope of National Health Insurance.—I am, sir, yours faithfully,

HERBERT M. ADAMSON,
Secretary.

Obituary

MR. ALBERT HOWELL [*F.*]

Albert Howell died alone in his rooms on 27 August last—at the age of 65. He was a son of Mr. Albert Parkinson Howell, surveyor to the Parish of St. James, Westminster, and grandson of Mr. James Howell of Vincent Square, who was surveyor to the City of Westminster for many years. Albert Howell was articled to Mr. Hamilton Clarke, of Serjeant's Inn. He then worked for some time in the private drawing office of Mr. Robert R. Arntz, who had succeeded Mr. James Howell in the position of surveyor to the City of Westminster.

After a year or two spent at Leeds in an architect's office, he returned to London and accepted a post as temporary draughtsman in the office of the surveyor to the Metropolitan Police. He was put upon the permanent staff, and remained in the service until he retired in 1922, after 40 years' service. It fell to him to design the various buildings for the Metropolitan Police, and he effected a very great improvement in the design of these many buildings. The station in Hyde Park is among the best of those he designed. He was a reserved, sensitive, retiring man, who made few friends, and was not widely known among architects. He was an ingenious and resourceful designer, a very good draughtsman, and a capable man of business. Possibly his nature prevented him from cultivating friendship among artists. I believe he knew very few, but I think he would have found kindred spirits among that company. His chief hobbies were chess and billiards—these games gave opportunity for the exercise of his considerable powers of ingenuity and resource, and he played both brilliantly. CHARLES SPOONER [*F.*]

STEPHEN ERNEST SMITH [*F.*]

Mr. Smith died on 11 April in his 80th year. He was elected an Associate of the R.I.B.A. in 1867, and a Fellow in 1881. He was articled to Mr. William Hill, of Leeds, and after further training under Mr. Somers Clarke and Mr. Douglass Matthews, he commenced practice in Leeds in 1868, a practice which he continued for fifty years, his partner for half that period being Mr. John Tweedale [*F.*] one of his old pupils. Among the buildings which Mr. Smith designed were the Imperial Insurance Building, the York City and County Bank, the Yorkshire County Cricket Pavilion, the Agricultural Department of Leeds University, the March Institute, the Grand Arcade and Adel Towers, all in Leeds and the neighbourhood.

WREN'S CHURCHES.

Mr. R. Langton Cole [*F.*] draws attention to the fact that owing to the removal of the corner building, a good photograph of All Hallows Church and Tower, Lombard Street, can easily be obtained across Gracechurch Street: also that the tower and spire of St. Magnus, London Bridge, can be studied in every stage from Adelaide House, and that permission can be obtained from Sir John Burnet and Co.

BOARD OF ARCHITECTURAL EDUCATION.

EXHIBITION OF DESIGNS OF STUDENTS EXEMPTED FROM THE R.I.B.A. INTERMEDIATE AND FINAL EXAMINATIONS.

The designs by students exempted from the R.I.B.A. Final Examination (with the exception of the subject of professional practice) will be on exhibition from Wednesday, 16 September, to Saturday, 26 September inclusive, from 10 a.m. to 5 p.m. daily in the Galleries of the Royal Institute of British Architects, 9, Conduit Street, W.1.

The R.I.B.A. Board of Architectural Education Silver Medal for recognised schools is awarded for the best set of designs submitted in the exhibition of designs of students exempted from the R.I.B.A. Final Examination.

This year the following schools, which have courses of five or more years' duration recognised by the Royal Institute for the purpose of exemption from the Final Examination, have sent exhibits :—

The Architectural Association, Bedford Square, W.C.1.
The London University School of Architecture, University College, Gower Street, W.C.1.
Robert Gordon's Colleges, Aberdeen.
Glasgow School of Architecture, 167, Renfrew Street, Glasgow.
School of Architecture, University of Liverpool.
Department of Architecture, McGill University, Montreal, Canada.

The following Schools of Architecture recognised by the R.I.B.A. for the purpose of exemption from the Intermediate Examination have sent exhibits :—

The Architectural Association, Bedford Square, W.C.1.
London University School of Architecture, University College, Gower Street, London, W.C.1.
Robert Gordon's Colleges, Aberdeen.
Birmingham School of Architecture, Margaret Street, Birmingham.
Cambridge University School of Architecture, 1, Scroope Terrace, Cambridge.
The Technical College, Cardiff.
Edinburgh College of Art, Lauriston Place, Edinburgh.
Glasgow School of Architecture, 167, Renfrew Street, Glasgow.
Leeds School of Art, Vernon Street, Leeds.
School of Architecture, University of Liverpool, Liverpool.
School of Architecture, the Victoria University, Manchester.
Department of Architecture, Surveying and Building, the Northern Polytechnic, Holloway, N.
Department of Architecture, McGill University, Montreal, Canada.
Bombay School of Art, Bombay.

R.I.B.A. EXAMINATIONS.

MAY AND JULY 1925.

The questions set at the Intermediate and Final (or Special) Examinations held in May and July 1925 have been published and are on sale at the Royal Institute, price 1s. 6d. (exclusive of postage).

Notices

ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that, if they wish to take advantage of the first election in the coming session, they should send the necessary nomination forms to the Secretary, R.I.B.A., not later than 3 October.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, clause 4 (6) and (cii) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary, R.I.B.A., stating the clause under which they propose to apply for nomination.

R.I.B.A. TELEPHONE NUMBERS.

Members are requested to note that the R.I.B.A. Telephone Exchange lines are now "Mayfair," 434 and 435. The use of the line number "Mayfair, 6543" has been discontinued.

BOARD OF ARCHITECTURAL EDUCATION. R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the offices of District Surveyor under the London Building Acts, or Building Surveyor under local authorities, will be held at the R.I.B.A., London, on 21, 22 and 23 October, 1925.

Applications for admission to the examinations, accompanied by the fee of £3 3s. must be received at the R.I.B.A. not later than Saturday 3 October, 1925.

Full particulars of the examinations and application forms can be obtained from the Secretary, R.I.B.A.

REGISTER OF ARCHITECTS WILLING TO TAKE RECOGNISED SCHOOLS STUDENTS IN THEIR OFFICES.

On the recommendation of the Board of Architectural Education, the Council have decided to establish at the office of the R.I.B.A. two registers :

(1) a register of advanced students of recognised schools.
(2) a register of the names of architects willing to take such students.

The intention is in this way to assist advanced students up to the stage of the completion of their qualifications for exemption from the Final Examination ; one of the qualifications for exemption from the Final Examination being twelve months' experience in an office during the fourth and fifth years of the school course.

The Council hope that general use will be made of the registers, and that as many Architects as possible will place their names upon the register.

R.I.B.A. PROBATIONERS.

Since December 1924 the following have been registered as Probationers of the Royal Institute :—

ADAMS : JOHN STANLEY, "Hill View," Victoria Road, Woodbridge, Suffolk.
AKEROYD : GEORGE FRANCIS EDWARD, 9 Turner Avenue, Lidget Green, Bradford, Yorks.
ALLEN : ALFRED MAXWELL, "Nortons," Lingfield, Surrey.
ALLWOOD : GRAHAM CHARLES MILNES, Oak Cottage, Chigwell, Essex.
ALSOP : GEORGE HATHERLEY, Australia House, Strand, W.C.
ARCHIBALD : RICHARD MAXWELL, 25A Albert Terrace, Middlesbrough.
ASHFORD : TOLSON MURRAY, 30 Fountain Road, Edgbaston, Birmingham.
ASPINALL : CHARLES EDMUND, 2 Kirkstall Avenue, Marton, Blackpool.
BACON : CLARENCE, 18 Deepdale Street, Sutton-in-Ashfield, Notts.
BANKS : ARTHUR VIVIAN, 7 Bassalleg Road, Newport, Mon.
BARNES : RONALD WHITFIELD, 10 Winston Gardens, Knock, Belfast.
BARNETT : MICHAEL, 39 Russell Square, Brighton, Sussex.
BARTLETT : CYRIL JOHN, 26 Lewes Street, Canton, Cardiff.
BARTON : HERBERT LESLIE, 14 Devonshire Road, Princes Park, Liverpool.
BARTON : THOMAS WILLIAM, "Wayside," Seaford, Sussex.
BEDFORD : DAVID EDWIN WYATT, St. Andrew's Rectory, Holborn, E.C.4.
BERRILL : CECIL RICHARD, 9 Meredith Road, Clacton-on-Sea, Essex.
BINDA : HENRY HECTOR CHARLES, 55 Flaxman Terrace, Tavistock Square, W.C.1.
BINGHAM : WALTER RONALD, 46 Auckland Avenue, Cottingham Road, Hull.
BLYTHIN : CHARLES FREDERICK, 69 Rymer Road, East Croydon, Surrey.
BOND : CLIFFORD, 24 Spring Bank Road, Chesterfield, Derbyshire.
BOND : GERALD HOLLINGSWORTH, 115 Gower Street, W.C.1.
BOWEN : HARMAN AARON, "Madeley," Eversley Road, Sketty, Swansea.
BOWEN : PERCY, 97 Alma Street, Newport, Mon.
BOYS : THOMAS JOSEPH, 30 Portman Road, Boscombe, Bournemouth.
BRITTON : EDWARD, Gladstone Street, Soundwell, Staple Hill, near Bristol.
BROAD : JOHN WILLIAM, 66 Fielding Lane, Oswaldtwistle, near Accrington.
BROOKFIELD : GEORGE PIERS, c/o Royal Bank of Canada, Paris, France.
BUBB : EDWARD CAVENDISH, Waverley Hotel, Burrell Road, Ipswich.
BULLIVANT : LINDSAY FRANK, 460 Stratford Road, Sparkhill, Birmingham.
BUSHELL : WILLIAM GEORGE, 11 Glebe Road, Gravesend, Kent.
BYTHAM-WILSON : ALLAN JOHN, 12 Manor Gardens, Richmond, Surrey.
CALDWELL : IAN, c/o Messrs. J. F. Curwen and Son, Highgate, Kendal.
CALDWELL : JOHN ARNE MACCOWAN, 21 Suffolk Street, Pall Mall East, S.W.1.
CALTON : JACK NORMAN, 121 Mount Pleasant Road, Hastings.
CARR : TERENCE, 19 Church Street, South Lambeth, S.W.8.
CASTLE : JAMES THOMAS, 26High Street, Roehampton, S.W.15.
CHATWIN : WALTER VINCENT, 30 Lansdown Crescent, Cheltenham.
CLARK : ARTHUR RONALD, 8 Ranby, near Retford, Notts.
CLARK : JAMES CHARLES, 258 Great Western Road, Aberdeen.
COLEMAN : FREDERICK RANDOLPH DOUGHTY, "Glen Lynn," St. Saviours Road, Bath.
CRAIG : ARCHIBALD, 13 Murieston Crescent, Edinburgh.
CREAK : HORACE LEOPOLD, 52 West View, Terrace, Caversham, Reading, Berks.
CULPIN : CLIFFORD EWART, 27A Bush Lane, E.C.4.
CUPPER : SYDNEY HENRY, 7 Albany Road, Stroud Green, N.4.
DEAS : THOMAS VICTOR, Vicarsford, Airdrie, Scotland.

DE METZ : MORRIS, 34 Upper Berkeley Street, W.1.
DICKINSON : SIDNEY NAYLOR, Station House, West Jesmond, Newcastle-on-Tyne.
DIXIE : FREDERICK HARKER, " Montrose," 105 Lowther Road, Bournemouth.
DOBSON : WILLIAM VIVIAN, 26 Bayley Street, Newcastle-on-Tyne.
DONNITHORNE : ALFRED ALEXANDER BUNSTER, 54 Hillfield Avenue, Hornsey, N.8.
DOWER : JOHN GORDON, " Willowdene," Ilkley, Yorkshire.
EELE : REGINALD JOHN, 7 Eldon Street, Reading, Berks.
ELLIS : BASIL WILSON, c/o Henry A. Ellis, Esq., M.A., 40 Castle Street, Swansea.
FAIREY : WILLIAM GEORGE, Mill Street, Newlands, Cape Province, S.A.
FARNSWORTH : JOHN EDWARD, " Holmhurst," Gateford Road, Worksop.
FISHER : RICHARD ALWYNE, 2 Pryme Street, Hull, East Yorks.
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FOWLER : WILLIAM ROY, 260 Manchester Road, Burnley, Lancs.
FOWLES : ALEC JOHN, " Daisy Croft," Rayleigh Road, Thundersley, Southend-on-Sea.
FOX : CYRIL RICHARD, 72 Windmill Road, Hampton Hill, Middlesex.
GILLETT : HERBERT GORNALL, " Gable End," Stanmore Road, Harrow Weald, Middlesex.
GLASHAN : WILLIAM, 173 Holburn Street, Aberdeen.
GLOVER : NORMAN, 58 Winchester Street, Sherwood, Nottingham.
GOSLING : JAMES KENNETH, 16 Fore Street, Torpoint, Cornwall.
GOUGH-COOPER : WALTER HENRY, " St. Petroc," Coalville, Leicester.
GOULD : HAROLD JAMES, " The Manse," Pier Avenue, Clacton-on-Sea.
GRAHAM : KEVIN, 3 Sandes Avenue, Kendal, Westmorland.
GREEN : ARTHUR RONALD, 22 Station Street, Spalding, Lincs.
GREEN : GEORGE DYMOKE, " Dursley," St. Albans, Herts.
GREENIDGE : JOHN THEODORE WATERMAN, Chesham House, Kettering, Northants.
GREENSTREET : JOHN ALFRED, 99 Ramuz Drive, Westcliff-on-Sea, Essex.
GREENWOOD : JACK, " Winnefield," Victoria Road, Cleveleys, Lancs.
GREIG : JESSIE MARJORIE, " Highlands," Lampton, near Hounslow, Middlesex.
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HARRISON : GERALD HENRY, 98 Osnaburgh Street, Regent's Park, N.W.1.
HARRISON : RONALD KITCHING, 19 Front Street, Quebec, Co. Durham.
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HARTLEY : JAMES STANLEY, 111 Lichfield Grove, Church End, Finchley, N.3.
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HILDESLEY : TREVOR, 104 Hornsey Lane, Crouch End, N.6.
HINTON : ROBERT CHARLES HAMILTON, 60 Burford Gardens, Palmers Green, N.13.
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HONEYWELL : FREDERICK WILLIAM, 17 Balaclava Road, Roath, Cardiff.
HOPE : ARTHUR FENTERN, " Canterton," Hatch End, Middlesex.
HUGHES : GEORGE HUMPHREY, 38 Africa Gardens, Cardiff.
HULSE : ROBERT ENGLAND, " Glenmore House," Droitwich, Worcs.
HUNT : HENRY ARTHUR, 26 Sedlescombe Road, Fulham, S.W.6.
INGOLDSBY : JOSEPH, " Newby," Bachelors Lane, Dee Banks, Chester.
JACKSON : EDGAR HARRY, 130 Oxford Street, Stoke-on-Trent, Staffs.
JEWELL : ARTHUR EDWARD, 261 Syr David's Avenue, Canton, Cardiff.
JONES : DAVID ARCHEBALD, Arfryn House, Gurnos, Lower Cwmtwrch, Swansea.
JONES : EMRYS MALDWYN, Maesygarth, St. Seiriol's Road, Llandudno.
KING : JOHN GOULD, 70A St. George's Road, S.W.1.
KIRKPATRICK : GEOFFREY, Mount Pleasant, Brenchley, Paddock Wood, Kent.
LARDY : EDWARD ADAIR, 34 West End Park Street, Glasgow.
LAWRENCE : ERIC GEORGE, 46 Regent Road, Great Yarmouth.
LAWRIE : ROBERT SORLEY, 12 Claremont Street, Aberdeen.
LAWTON : ERIC ARTHUR, 90 Laburnham Avenue, Garden Village, Hull.
LEACH : CYRIL AUSTIN, 27 Fitzroy Street, Fitzroy Square, W.1.
LEWIS : DORIS ADENEY, 41B Belsize Park, N.W.3.
LEWIS : ERNEST WAMSLEY, 104 Regent's Park Road, N.W.1.
LEY : ARTHUR HARRIS, Montague House, Sidcup, Kent.
LINDSEY : LANCE STEPHEN, 47 Longmarket Street, Pietermaritzburg, Natal, S.A.
LIPSON : SAMUEL, c/o Jas. Miller, Esq., A.R.S.A., 15 Blythswood Square, Glasgow.
LLOYD : DAVID EDGAR, Salutation Hotel, Bute Street, Cardiff.
LOMAS : LESLIE CLARSON, 15 Morven Grove, Southport.
LORD : WILFRID TURNER, 18 Park Hill, Ealing, W.5.
LOUW : HENDRIK JACOBUS, 18 Clifton Gardens, Maida Vale, W.9.
LOWRY : WILFRED LAURENCE, 218 Portland Street, Southport, Lancs.
LUCKHAM : FRANK JOHN, c/o L. F. Vanstone, Esq., 15 Old Town Street, Plymouth.
LYONS : EDWARD DOUGLAS, 40 Henderson Road, Forest Gate, E.7.
MCDONALD : DONALD CALVERT, 203 North Ridge Road, Durban, Natal, South Africa.
MACDONALD : ERIC ALEXANDER HECTOR, 38 Claremont Square, N.1.
MACFAYDEN : IRENE JOANNA, 9 Bury Street, Chelsea, S.W.3.
MARRIOTT : ERIC CHARLES, 8 Albion Terrace, Albion Square, Dalston, E.8.
MARSTON : FRANK, 11A Worbeck Road, Anerley, S.E.20.
MARTIN : FRANCIS CHARLES, 23 Kildare Street, Dublin, Ireland.
MAWER : ERIC DOUGLAS, 134 Victoria Avenue, Hull.
MAYCOCK : SILVANUS PERREN, 55, Thurlestone Road, West Norwood, S.E.27.
MEIKLE : EDYTH, 27 Parliament Hill, Hampstead, N.W.3.
MENCE : STANLEY RICHARD GEORGE, 16 Cumberland Road, Acton, W.3.

Notices

ELECTION OF MEMBERS.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that, if they wish to take advantage of the first election in the coming session, they should send the necessary nomination forms to the Secretary, R.I.B.A., not later than 3 October.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, clause 4 (6) and (cii) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary, R.I.B.A., stating the clause under which they propose to apply for nomination.

R.I.B.A. TELEPHONE NUMBERS.

Members are requested to note that the R.I.B.A. Telephone Exchange lines are now "Mayfair," 434 and 435. The use of the line number "Mayfair, 6543" has been discontinued.

BOARD OF ARCHITECTURAL EDUCATION. R.I.B.A. STATUTORY EXAMINATIONS.

The R.I.B.A. Statutory Examinations for the offices of District Surveyor under the London Building Acts, or Building Surveyor under local authorities, will be held at the R.I.B.A., London, on 21, 22 and 23 October, 1925.

Applications for admission to the examinations, accompanied by the fee of £3 3s. must be received at the R.I.B.A. not later than Saturday 3 October, 1925.

Full particulars of the examinations and application forms can be obtained from the Secretary, R.I.B.A.

REGISTER OF ARCHITECTS WILLING TO TAKE RECOGNISED SCHOOLS STUDENTS IN THEIR OFFICES.

On the recommendation of the Board of Architectural Education, the Council have decided to establish at the office of the R.I.B.A. two registers :

(1) a register of advanced students of recognised schools.
(2) a register of the names of architects willing to take such students.

The intention is in this way to assist advanced students up to the stage of the completion of their qualifications for exemption from the Final Examination ; one of the qualifications for exemption from the Final Examination being twelve months' experience in an office during the fourth and fifth years of the school course.

The Council hope that general use will be made of the registers, and that as many Architects as possible will place their names upon the register.

R.I.B.A. PROBATIONERS.

Since December 1924 the following have been registered as Probationers of the Royal Institute :—

ADAMS : JOHN STANLEY, "Hill View," Victoria Road, Woodbridge, Suffolk.
AKEROYD : GEORGE FRANCIS EDWARD, 9 Turner Avenue, Lidget Green, Bradford, Yorks.
ALLEN : ALFRED MAXWELL, "Nortons," Lingfield, Surrey.
ALLWOOD : GRAHAM CHARLES MILNES, Oak Cottage, Chigwell, Essex.
ALSOP : GEORGE HATHERLEY, Australia House, Strand, W.C.
ARCHIBALD : RICHARD MAXWELL, 25A Albert Terrace, Middlesbrough.
ASHFORD : TOLSON MURRAY, 30 Fountain Road, Edgbaston, Birmingham.
ASPINALL : CHARLES EDMUND, 2 Kirkstall Avenue, Marton, Blackpool.
BACON : CLARENCE, 18 Deepdale Street, Sutton-in-Ashfield, Notts.
BANKS : ARTHUR VIVIAN, 7 Bassalleg Road, Newport, Mon.
BARNES : RONALD WHITFIELD, 10 Winston Gardens, Knock, Belfast.
BARNETT : MICHAEL, 39 Russell Square, Brighton, Sussex.
BARTLETT : CYRIL JOHN, 26 Lewes Street, Canton, Cardiff.
BARTON : HERBERT LESLIE, 14 Devonshire Road, Princes Park, Liverpool.
BARTON : THOMAS WILLIAM, "Wayside," Seaford, Sussex.
BEDFORD : DAVID EDWIN WYATT, St. Andrew's Rectory, Holborn, E.C.4.
BERRILL : CECIL RICHARD, 9 Meredith Road, Clacton-on-Sea, Essex.
BINDA : HENRY HECTOR CHARLES, 55 Flaxman Terrace, Tavistock Square, W.C.1.
BINGHAM : WALTER RONALD, 46 Auckland Avenue, Cottingham Road, Hull.
BLYTHIN : CHARLES FREDERICK, 69 Rymer Road, East Croydon, Surrey.
BOND : CLIFFORD, 24 Spring Bank Road, Chesterfield, Derbyshire.
BOND : GERALD HOLLINGSWORTH, 115 Gower Street, W.C.1.
BOWEN : HARMAN AARON, "Madeley," Eversley Road, Sketty, Swansea.
BOWEN : PERCY, 97 Alma Street, Newport, Mon.
BOYS : THOMAS JOSEPH, 30 Portman Road, Boscombe, Bournemouth.
BRITTON : EDWARD, Gladstone Street, Soundwell, Staple Hill, near Bristol.
BROAD : JOHN WILLIAM, 66 Fielding Lane, Oswaldtwistle, near Accrington.
BROOKFIELD : GEORGE PIERS, c/o Royal Bank of Canada, Paris, France.
BUBB : EDWARD CAVENDISH, Waverley Hotel, Burrell Road, Ipswich.
BULLIVANT : LINDSAY FRANK, 460 Stratford Road, Sparkhill, Birmingham.
BUSHELL : WILLIAM GEORGE, 11 Glebe Road, Gravesend, Kent.
BYTHAM-WILSON : ALLAN JOHN, 12 Manor Gardens, Richmond, Surrey.
CALDWELL : IAN, c/o Messrs. J. F. Curwen and Son, Highgate, Kendal.
CALDWELL : JOHN ARNE MACCOWAN, 21 Suffolk Street, Pall Mall East, S.W.1.
CALTON : JACK NORMAN, 121 Mount Pleasant Road, Hastings.
CARR : TERENCE, 19 Church Street, South Lambeth, S.W.8.
CASTLE : JAMES THOMAS, 26High Street, Roehampton, S.W.15.
CHATWIN : WALTER VINCENT, 30 Lansdown Crescent, Cheltenham.
CLARK : ARTHUR RONALD, 8 Ranby, near Retford, Notts.
CLARK : JAMES CHARLES, 258 Great Western Road, Aberdeen.
COLEMAN : FREDERICK RANDOLPH DOUGHTY, "Glen Lynn," St. Saviours Road, Bath.
CRAIG : ARCHIBALD, 13 Murieston Crescent, Edinburgh.
CREAK : HORACE LEOPOLD, 52 West View, Terrace, Caversham, Reading, Berks.
CULPIN : CLIFFORD EWART, 27A Bush Lane, E.C.4.
CUPPER : SYDNEY HENRY, 7 Albany Road, Stroud Green, N.4.
DEAS : THOMAS VICTOR, Vicarsford, Airdrie, Scotland.

DE METZ : MORRIS, 34 Upper Berkeley Street, W.1.
DICKINSON : SIDNEY NAYLOR, Station House, West Jesmond, Newcastle-on-Tyne.
DIXIE : FREDERICK HARKER, " Montrose," 105 Lowther Road, Bournemouth.
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LEWIS : ERNEST WAMSLEY, 104 Regent's Park Road, N.W.1.
LEY : ARTHUR HARRIS, Montague House, Sidcup, Kent.
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LOWRY : WILFRED LAURENCE, 218 Portland Street, Southport, Lancs.
LUCKHAM : FRANK JOHN, c/o L. F. Vanstone, Esq., 15 Old Town Street, Plymouth.
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MAYCOCK : SILVANUS PERREN, 55, Thurlestone Road, West Norwood, S.E.27.
MEIKLE : EDITH, 27 Parliament Hill, Hampstead, N.W.3.
MENCE : STANLEY RICHARD GEORGE, 16 Cumberland Road, Acton, W.3.

MILLMAN : JOHN ROBERT HAROLD, 10 Cranbourne Avenue, Salisbury Road, Plymouth.
MITCHELL : GEORGE ERIC, " Brookside," West Villas, Stockton-on-Tees.
MITCHELL : LEONARD PERCIVAL, 36 Mirabel Road, Fulham, S.W.6.
MITCHELL : THOMAS, 62 Dalhousie Road, Barnhill, Broughty Ferry.
MOFFITT : JOHN, 54 Grey Street, Newcastle-on-Tyne.
MOORE : GORDON, 13 Glen Terrace, Chester-le-Street, Co. Durham.
MORGAN : FREDERICK WILLIAM, " Mexico," Lon Masarn, Ty-Coch, Sketty, Swansea.
MORGAN : JOHN LORING, c o Edward Loveluck, Esq., Bridgend, Glamorgan.
MORRISON, : ROBERT HORN, 8 Union Terrace, Aberdeen.
MUNGEAM : REGINALD HERBERT, " Oakdene," Stoneleigh Drive, Worcester Park, Surrey.
NICHOLLS : GUY HERBERT, " Hillmarton," Wills Grove, Mill Hill, N.W.7.
NICHOLLS : HERBERT EDWARD, " Calleron," Upper Cimla Road, Neath, Glam.
OAKLEY : WILLIAM OWEN, Penygenlan, Berriew, Montgomeryshire.
OATLEY : JAMES WILLIAM, 166 Upper Richmond Road, Putney, S.W.
PALMER : WALTER H., " Hazelhead," Old Clee Road, Cleethorpes.
PARKER : CECIL JAMES, 105 Noel Street, Nottingham.
PATERSON : HAMISH NOBLE, " Tigh-an-Uillt," Inverness, Scotland.
PEAT : JOHN TREVOR WILLIAMS, " Glancennan," Gnoll Park Road, Neath.
PENN : COLIN TROUGHTON, 75 Abbey Road, Warley, Birmingham.
PERCIK : WOOLF, 7 East Tenter Street, E.1.
PESTER : GEORGE SAMUEL, Beehive, 122 Meeting House Lane, Peckham, S.E.15.
PETTIT : HENRY EDWARD, 35 Taylor's Lane, Sydenham, S.E.26.
POPE : WILLIAM HENRY THOMAS, Station House, Chilham, near Canterbury, Kent.
POPE : WILLIAM ROBERT, c/o 26th Field Co. R.E., Bordon, Hants.
POTTER : JOHN EDWARD, " The Gables," Bath Road, Kettering.
POWER : ALBERT GEOFFREY, 40 Lady Margaret Road, N.W.5.
PRESTON : FREDERICK LESLIE, 190 Clive Road, Dulwich, S.E.21.
PRICE : GEOFFREY LANGFORD, The Quarry, Fairwater, near Cardiff.
PRICE : OLWEN MARGUERITE EMMERSON, " Maesteg House," Whitchurch, Cardiff.
PRINCE : ERIC, West Cottage, Parker Street, Derby.
PUGH : LESLIE, " Sandycroft," Ness, Neston, near Birkenhead.
PYMAN : NOEL, Holly Lodge, St. James Park, Harrogate.
RALLING : STAFFORD THOMAS LISLE, 6 Devonshire Place, Exeter.
REDMAN : EDGAR, Hanmer Place, Bowerham, Lancaster.
RILEY : HAROLD, 27 Winston Road, Blackburn, Lancs.
ROBINS, STANLEY EDWARD, 19 Little Heath Road, Coventry.
ROSCOE : FRANK, JNR., " Brownlea," Berkhamstead, Herts.
ROSENFELD : JACK, 43 Fitz Neal Street, Shepherds Bush, W.12.
ROSS : JOHN, 20 St. Mary's Street, St. Andrews, Fife.
ROTHWELL : ROLF HOLROYD, Albion Place, Bury, Lancs.
SALT : GEORGE EDWARD, 26 Nevill Street, Southport, Lancs.
SAUNDERS : WILLIAM, 24 Castle Gate, Newark-on-Trent.
SHARP : WILLIAM ALEC, 24 Haymaker Lane, Oakworth, near Keighley, Yorks.
SHERWIN : ROBERT WHITE, 8 Beechcroft Avenue, Stafford.
SILLITO : JOHN ANSON, " Lynn," Victoria Road, Tunstall, Staffs.
SIMMS : ALFRED ERNEST HATHER, " Hargate House," West Bromwich.
SINCLAIR : ALBERT GRAHAM, 27 Lonsdale Terrace, West Jesmond, Newcastle-on-Tyne.
SMITH : ARTHUR WILKINSON, " Lee Mount," 35 Raw Nook Road, Salendine Nook, Huddersfield.
SMITHSON : GEORGE HUGH, 3 Winstonian Road, Cheltenham.
SPACKMAN : ARTHUR JAMES, " Mayfield," Bath Road, Swindon, Wilts.
STANWORTH : RICHARD, " Rosegarth," James Avenue, Marton, Blackpool, Lancs.
STEPHENSON : JOHN, Ash Cottage, Beech Grove, Whickham, Co. Durham.
SUDDABY : WILLIAM DRIVER, 39 West Mount, Armley, Leeds.
SYKES : CHARLES, 11 Upper Price Street, York.
TAYLOR : HAROLD EDWIN, 112 Marlborough Flats, Chelsea, S.W.3.
THOMPSON : BENJAMIN HAROLD, Burderop, near Swindon, Wilts.
TITE : BASIL FREDERICK, Waterloo House, Witney, Oxon.
TOCHER : WILLIAM, c o J. C. Procter, Esq., 62 Woodhouse Lane, Leeds.
TROWER : FRANK, 18 Archibald Road, Worthing, Sussex.
TRUSTAM : WALTER JAMES, 8 Malvern Avenue, Ella Street, Hull.
TURNER : JOHN WESTLEY, 69 Radstock Road, Reading.
TYRRELL : RICHARD HENRY, 30 Eastfield Road, Peterborough.
WAINE : ANDERSON, 2 Wesley Terrace, Barnard Castle, Co. Durham.
WALDEN : RONALD PHILIP, " Rotherfield," Rotherfield Road, Henley-on-Thames.
WALKER : RAYMOND, 12 Moor Park Mount, Headingley, Leeds.
WARD : ALBERT SCHOLFIELD, 25 King Street, Blackpool.
WARD : GORDON WILLATT, 76 Trentham Road, Penkhull, Stoke-on-Trent.
WARD : LESLIE BURNETT, Craigside, Monton Green, Eccles, Manchester.
WATSON : WILLIAM IRVING, " Cunningarth," Wigton, Cumberland.
WATT : JOHN, Education Office, East Church Street, Buckie, Banffshire.
WHITAKER : LEONARD, " Burnholme," Montreal Avenue, Chapeltown, Leeds.
WHITE : PATRICK MICHAEL, 86 Cavendish Road, Harringay, N.4.
WHITFIELD : CYRIL THOMAS, Orford Hall, Orford, near Warrington.
WILBOND : FRANCIS STANLEY, 92 Chesterfield Road, St. Andrews Park, Bristol.
WILDING : HENRY GEORGE, 10 Devon Terrace, Mumbles, Swansea, South Wales.
WILLIAMS : DAVID JOHN, 34 Gynor Place, Ynyshir, Rhondda, Glam.
WILLIAMS : EDWIN HERBERT HORSLEY, 136 Lewisham Road, S.E.13.
WILLIS : ARTHUR WILLIAM, " Endlestone," 87 Kingsfield Road, Watford, Herts.
WITHERS : KENNETH GEORGE, 50 Cannon Street, E.C.4.
WOOD : JOHN WILLIAM, 34 Bedford Square, W.C.1.
WOOD : LESLIE JOHN WILLIAM, 114 Arthur Street, Derby.
WREN : LAWRENCE, Police Station, Low Row, Carlisle.
WRIDE : JAMES BARRINGTON, 1 Grove Place, Whitchurch, Cardiff.
WRIGHT : EDNA BRACKSTONE, 34 Westminster Avenue, East Park, Kingston-upon-Hull.
WRIGHT : MAURICE CHRISTOPHER, 5 North Square, Hampstead, N.W.1.
WYLDE : JOHN HASLAM, 1 Church Avenue, Gee-Cross, Hyde, Cheshire.

Competitions

LEAGUE OF NATIONS.

Competition for the Selection of a Plan with a View to the Construction of a Conference Hall for the League of Nations at Geneva.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition when ready will be despatched from Geneva, and Governments and competitors will receive their copies at the same time. Copies for distant countries will be despatched first.

The British Government will receive a certain number of free copies. These will be deposited at the Royal Institute of British Architects, and application should be made to the Secretary, R.I.B.A., 9, Conduit Street, W.1, by intending competitors.

Single copies can be procured direct from The Secretary-General of the League of Nations at Geneva, for the sum of 20 Swiss francs, payable in advance, but will not be forwarded until after the Government copies have been despatched.

On the nomination of the President of the Royal Institute, Sir John Burnet, A.R.A., has been appointed as the British representative on the Jury of assessors.

THE NEW INSTITUTE FOR THE BLIND, BUENOS AIRES, ARGENTINE REPUBLIC.

An International Competition has been promoted for the Argentine Institution for the Blind, Buenos Aires, Argentine Republic.

A small number of copies of the Conditions have been deposited in the R.I.B.A. Library for the information of British Architects who may desire to compete.

A booklet containing the full text of the conditions with other information (translated from the Spanish) and a plan of the ground on which the Institution is to be erected is available for inspection at the Department of Overseas Trade (Room 42), 35 Old Queen Street, London, S.W.1.

PROPOSED FIRE AND POLICE STATION, NEWCASTLE-UPON-TYNE.

Premiums £500, £300 and £100 respectively are offered. Assessor Mr. Percy S. Worthington. F.R.I.B.A. Conditions may be obtained by depositing £2 2s. Designs to be sent in not later than 8 October 1925. Apply A. M. Oliver, Town Clerk, Town Hall, Newcastle-upon-Tyne.

PROPOSED NEW COLLEGE BUILDINGS, LIVERPOOL COLLEGE.

Proposed New College Buildings to be erected on a site in Queen's Drive, Mossley Hill, Liverpool. Assessor, Sir Giles Gilbert Scott, R.A. Premiums £500, £300 and £200 are offered. Last day for questions, 30 September 1925. Conditions may be obtained by depositing £2 2s. Designs to be sent in not later than 1 January, 1926.

AUSTRALIAN WAR MEMORIAL—CANBERRA.

Competitive designs are invited for the Australian War Memorial at Canberra.

The competition is open to architects of Australian birth, wherever located, and in order that competitors who are abroad may be placed on the same footing as those in Australia, the conditions governing the competition will not be available in Australia until 15 August, at which date they will be available at the office of the High Commissioner, Australia House, Strand.

To ensure that the same working time is allowed to all competitors, the competition will close simultaneously in Australia and London on 31 March, 1926, up to noon, on which date designs from architects in Europe will be received at the office of the High Commissioner in London.

Intending competitors should communicate with the Official Secretary to the Commonwealth of Australia, Australia House, Strand, W.C.2.

COMPETITION FOR THE ENLARGEMENT OF CARNEGIE HALL, DINGWALL, AND THE FLEETWOOD HOSPITAL COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competitions because the conditions are not in accordance with the published regulations of the Royal Institute for Architectural Competitions.

COVENTRY AND WARWICKSHIRE HOSPITAL. PROPOSED NEW WARD BLOCK.

The promoters of the above competition having decided to revise the conditions in accordance with the R.I.B.A. Regulations, the President has appointed Mr. C. E. Bateman, F.R.I.B.A. as assessor.

PROPOSED PARISH HALL, BRAUNTON.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

TOPSHAM PUBLIC HALL COMPETITION.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

The promoters of the above competition have decided to amend the conditions in accordance with the R.I.B.A. regulations and have asked the President to appoint an Assessor.

Members' Column

MESSRS. CHORLEY, GRIBBON AND FOGGITT.

MR. G. H. FOGGITT, A.R.I.B.A., A.R.C.A., formerly of 84 Albion Street, Leeds, has entered into partnership with Messrs. Chorley and Gribbon, F. and A.R.I.B.A., of 3 Park Place, Leeds, at which address their practice will in future be carried on under the style of Chorley, Gribbon and Foggitt.

CHANGE OF ADDRESS.

MESSRS. NORRIS AND SHATTOCK, of 51 High Street, Guildford, and 16 Church Street, Godalming, having recently moved from their London Office, at 26 Buckingham Gate, to 14 Victoria Street, London, S.W.1.

MR. J. H. SOMAKÉ has changed his address from 284 Cricklewood Lane, N.W.2, to 245 Willesden Lane, N.W.2.

MR. H. T. JACKSON [*A.*] has changed his address from 53 Whitworth Road, S.E.25, to c/o City Engineer's Office, Council House, Coventry.

MR. H. OLIVER, L.R.I.B.A., has changed his address to 9 Staple Inn, Holborn Bars, W.C. His telephone number is now Central 3780.

APPOINTMENT VACANT.

ARCHITECTURAL ASSISTANT wanted for the Middle East—must have passed the R.I.B.A. Final Examination. Knowledge of quantities useful. Must be unmarried and about 25 years of age. Salary £30 per month first year and £35 per month second year. Contract, two years; two months' leave on full pay. Second class fares out and home on completion of contract. Cost of living—£12 to £15 per month in pensions. Apply to the Secretary R.I.B.A., stating full qualifications.

APPOINTMENTS WANTED.

ARCHITECTURAL ASSISTANT desires post, general domestic housing, estate development. Moderate salary.—Apply Box 4491, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

STRUCTURAL ASSISTANT, Student R.I.B.A., A.M.I.Struct.E., anxious to obtain similar position for further experience; very keen. —Apply Box 2491, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ASSOCIATE, experienced quantity surveyor, would like to hear from architects who could utilise his services.—Apply Box 5225, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT'S ASSISTANT wants temporary employment in or near London. Plans, details, levelling, etc. Salary per arrangement.—Apply Box 8023, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

A.R.I.B.A., P.A.S.I., on the architectural staff of a Home County, desires improved position in public service. Very wide experience, including that in county buildings generally and housing schemes. Salary required £400.—Apply Box 966, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT'S ASSISTANT, A.R.I.B.A., desires engagement in London or the Home Provinces. Experienced in the preparation of working drawings and details. Good designer in the Renaissance or Georgian styles of architecture. Keen worker. Excellent testimonials.—Apply Box 4030, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT'S ASSISTANT, age 26, required further experience in the drawing office of a London architect who has good work on hand. Salary, four guineas per week.—Apply to P., 27 Causton Street, Westminster, S.W.1.

A.R.I.B.A., own office in Kent, offers occasional assistance to Members practising in Kent, Sussex and Surrey—sketch plans, working drawings, details, specifications, typing, tracings; reliable work, very moderate terms. Temporary assistance if desired. Reply Box 7925, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT wishes to meet a Firm of Architects with a view to managing a Branch Business in a small Country Town.—Reply Box 7995, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. (36) desires responsible position in South of England (Bournemouth district preferred) with view to partnership. Experienced in all branches; steady and energetic.—Reply Box 636, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT (R.I.B.A. qualification), having to relinquish responsible Staff appointment with Large Industrial Concern owing to severe trade depression, desires an engagement where Factory and Industrial Constructional work is principally dealt with. Thoroughly capable in all branches of Design; 20 years' varied experience, chiefly in Design and Construction of Industrial Buildings, Structural Steel and Reinforced Concrete work or would join Architect requiring assistance as Working or Salaried Partner.—Reply Box 200, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

OFFICE ACCOMMODATION.

MR. WILLIAM W. WOOD, A.R.I.B.A., of 102 Great Russell Street, W.C.1, would be glad to share his large, airy, well-furnished and well-lit office. Rent, including heating, lighting, cleaning, and use of telephone, £65 per annum.

ARCHITECT (F.R.I.B.A.) has spare rooms, either one, two or three to let in his office, W.C. distict. Mutual working facilities could be arranged.—Apply Box 2702, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT (F.R.I.B.A.) wishes to let off part of his offices in West Central District. Inclusive rent: £60 per annum.—Reply Box 4925, c/o The Secretary, R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP WANTED.

A.R.I.B.A., with use of West-End office and phone, which would remain available, desires partnership in well-established practice in or near London. Trained in recognised Architectural School and has had wide office experience in London and the provinces. Would invest capital if prospects were sufficiently good. Testimonials.—Box 2925, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

MR. A. J. BUTCHER.

MR. A. J. BUTCHER (A.) has opened an office at 2 Premier Parade, Edgware, Middlesex. (Telephone, Edgware 208.)

MESSRS. SYMINGTON & PRINCE.

MESSRS. H. A. SYMINGTON, A.R.I.B.A., and W. J. PRINCE, L.R.I.B.A., lately practising under the title of Messrs. H. H. Thomson & Co., will in future practise under the title of Messrs. Symington & Prince at No. 8 Market Street, Leicester.

A.B.S. SCHEME OF PROFESSIONAL INSURANCE.

Insurance to-day is a very complicated business and too much care cannot be exercised in the choice of an insurance company and of a policy. If, however, architects consult the Insurance Committee of the Architects' Benevolent Society, they are sure of obtaining competent guidance in all insurance matters. Especially favourable terms are secured by the Society, and every insurance negotiated through its agency results in a direct contribution to the Benevolent Fund. Enquiries should be addressed to the Secretary, A.B.S., 9 Conduit Street, W.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12*s.* a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

LOAN LIBRARY CATALOGUE.

A new catalogue, brought up to date, of the Loan Library has recently been compiled, and can be now obtained on application at the R.I.B.A., price 1s. 6d., postage 3d. extra.